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ABSTRACT

This journal theme issue focuses on Visual Arts and Gender Equity with particular emphasis on art education. Articles include: (1) "Gender Equity and Visual Arts Education" (Lee Emery); (2) "Deconstruction: A Methodology for Exploring Dominant Ideologies and Gendered Relations in the Visual Arts" (Annie Reid); (3) "Advocating a Gender Inclusive Curriculum in the Visual Arts: Politics, Pedagogy, Postmodernism" (Julie Rosewarne Foster); (4) "Western Philosophy and Women Artists: Inferior, Subordinate, Private, and Other" (Penelope Collet); (5) "Gender and the Practice of Textiles" (Kay Lawrence); (6) "Gender Differences in Children's Drawings" (Cathy Speck); and (7) "Considering Gender Equity Policy and Recent Debates in Relation to Arts Education" (Sue Davis). (MM)

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EDITORIAL

VISUAL ARTS AND GENDER EQUITY

Lee Emery

This edition of Australian Art Education focuses on the theme of the Visual Arts and Gender Equity with particular emphasis on education. All papers in this edition of Australian Art Education were presented at the Visual Arts and Gender Equity conference held at the Magill Campus of the University of South Australia, November 25 and 26, 1994. The conference was part of the South Australian Visual Arts and Gender Equity Project, an initiative of the SAVAEA (South Australian Visual Arts Education Association) developed in association with the National Professional Development Program (NPDP) and funded by the Department of Employment, Education and Training (DEET). As Jenny Aland, Project Manager and Curriculum Officer for the Arts for the Department for Education and Children's Services explains, 'This is the first phase of a three year project which aims to engage arts teachers in a dynamic process of constructing an inclusive Visual Arts Curriculum'.

In the visual arts, and particularly in visual arts education, there has never been gender equity and the anomalies have been extraordinary. On the one hand art classes have been dominated by female students while on the other hand the art world has been dominated by male artists. While the female nude has been the subject of countless paintings by male artists, the male nude has never been a subject for female artists (there is one exception in Witney Chadwick's 'Women, Art and Society, p.324). Art history texts have been dominated by male historians writing about male artists. A hierarchical ladder of art forms has been established in the art market which has placed the male dominated field of painting at the top and the female dominated art form of textiles, somewhere below in the 'too hard' basket. Furthermore, while there have been more female student art teachers than male, there are few females who make it to the top of the art education profession as Professors, Administrators or Heads of Departments. So it is time for a rethink!The papers in this journal explore many aspects of these anomalies. Annie Reid presents a curriculum model which actively involves her students in the deconstruction of figure painting from the past. Reid and her students base their study of art works on the fundamental premise that all art knowledge is socially constructed. In other words she and her students re examine myths which have turned to legends which have turned to facts in art history books. Her students of the 1990s understand what it is to speak, act and behave in politically correct ways! So it is from this contemporary viewpoint that her students examine works from the past to see how attitudes to race, class and gender have been portrayed in past societies. Reid's paper offers a challenging and refreshing approach to the arts in past and present contexts. Modernist principles and practices still linger in the sheltered havens of many conservative art classrooms. Reid's approach offers a refreshing and challenging strategy for exploring equity issues.

Julie Rosewarne Foster takes the proverbial 'bull by the horns' and leads us on a journey past some feisty works which deliberately taunt and tease us out of our gendered complacency. By appropriating mythical images from the great heroes of Australian painting and by provocatively juxtaposing images and text, contemporary Australian artists flaunt the very vanguard of modernism. This is the art of shocks; shocks that challenge conventional gender roles, question the role of the artist as hero, and rebuke the 'authority of history'. These works explore issues of identity construction and indicate that postmodern theory is hard hitting, biting and fiercely iconoclastic.

Delving further into the patriarchal past Penelope Collet examines the history of subordinate attitudes to women in the field of philosophy. Beginning with the Classical Greeks, Collet traces the role of women as

portrayed by key male philosophers up to the present. As Collet says, women have been 'confined to the private sphere' and have been 'relegated to inferior status' as artists; factors which have restricted women from full participation in public life and work. From Collet's historical perspective it is interesting to then read Kay Lawrence's account of her life, work and personal philosophy as a contemporary textile artist; a role which has received high acclaim in the public sphere through her collaborative Parliament House piece. By describing her work processes as collaborative, as based in the domestic home, as reliant upon copying and handwork, and as having roots in a long tapestry tradition, Lawrence calls for a re examination of past and contemporary art practices.

Cathy Speck then presents an analysis of the literature on gender differences in children's drawing. Speck's analysis serves to indicate that gender differences in style and content need not be stereotypically restricting but rather that children need to be encouraged to use art in gender liberating ways. This is an aspect that Sue Davis then takes up as she examines participation rates of girls in tertiary art subjects and contrasts these with employment gender patterns in the arts. One solution, Davis indicates, is to urge males to take up traditionally female subjects so that they may begin to value them as central rather than peripheral in education and the workforce.

The Visual Arts and Gender conference in Adelaide raised many issues and suggested many areas for action and further consideration. Unfortunately not all of the papers presented at the conference could be published in this journal, nor could the Position Paper 'A Case for Inclusive Visual Arts Curriculum' published by SAVAEA be included here. However readers who wish to obtain copies of the Position Paper and other conference papers may contact send $5 to SAVAEA requesting these at the following address: SAVAEA Inc. PO Box 83, Kensington Park, SA 5068.

New faces on the editorial board

In this edition of Australian Art Education we welcome the addition of three international art educators to our editorial board. While Australian Art Education is designed to actively promote writings by Australian art educators it also has a policy of publishing a percentage of articles from overseas writers. At the Australian Art Education editorial board meeting held at the AIAE conference in Sydney it was suggested that while the journal is already privileged to have **Dr Ted Bracey** from Christchurch New Zealand on the board, it is time that we sought further input from experienced international art educators who could provide advice and direction for our journal.

I am delighted to welcome **Dr Rachel Mason, Dr John Steers** and **Dr Jerome Hausman** as international consultants to the editorial board of Australian Art Education. In order to introduce them to Australian Art Education readers the following brief resumes indicate the rich experiences that they bring to our journal:

Jerome J Hausman (Ph.D.) is a Consultant for Arts Curriculum and Evaluation, Urban Gateways and the Art Institute of Chicago. He is a member of The National Art Education Commission on Research in Art Education and chairs the task force on Research in Evaluation. Formerly, he was President of the Minneapolis College of Art and Design; Director of the School of Art, Ohio State University; and Vice-President for Academic Affairs, Massachusetts College of Art. He served as Editor of Studies in Art Education and Art Education: Journal of the National Art Education Association. As the first editor of Studies in Art Education and as person who has held many roles in administration, policy development and project organisation Jerome Hausman brings a breadth of knowledge and experience to our Australian journal.

John Steers (Ph.D.) was appointed General Secretary of the British National Society for Education in Art and Design (NSEAD) in 1981 after fourteen years teaching art and design in secondary schools. He is the 1993-96 President of the International Society for Education through Art and has served on its executive committee in several capacities since 1983. He has served on various committees of the School Examinations and Assessment Committee and, more recently, as a consultant

to the School Curriculum and Assessment Authority and the National Council for Vocational Qualifications. He is a trustee of the Art and Design Admissions Registry and of the National Arts Education Archive. He was awarded his doctorate by Liverpool University in 1994. As the current President of INSEA and as a person who has presented several key papers on the National Curriculum in England, John Steers interest in AAE is most appreciated.

Rachel Mason (Ph D) was trained as a painter (St Albans College of Art) and began her professional career in art education as a secondary school art and craft teacher. She has MA and PhD qualifications in Art Education from the University of Manchester and the Pennsylvania State University and extensive experience of working in art teacher training in England, Australia (at what was Kelvin Grove College of Advanced Education) and the USA (University of Wisconsin Madison).

Rachel Mason has directed a number of major research projects in the UK - most recently a national survey of craft education in National Curriculum Art and Technology at key stages 3 and 4. She is well known for her publications and research in international, cross cultural and multicultural art education. A second edition of her book Art Education and Multiculturalism will be published by NSEAD in April 1995 and she is currently working on a new book on this topic for Falmer Press.

Rachel Mason was president of the NSEAD from 1991-1993 and has been Vice President of INSEA. She was formerly Head of the Centre for Postgraduate Teacher Education at De Montford University (Leicester Polytechnic) and recently took up a post as Reader in Art Education at Roehampton Institute, London.

Once again, we welcome our new international members of the editorial board and look forward to further contact. LE

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December 1994–December 1995

DECONSTRUCTION: A METHODOLOGY FOR EXPLORING DOMINANT IDEOLOGIES AND GENDERED RELATIONS IN THE VISUAL ARTS.

Annie Reid

In spite of the vigour with which various curriculum areas were reviewed during the 1980's to ensure that subject content and teaching methodologies were inclusive, the interrogative spotlight always managed to pass over the visual art curriculum.

As a practising art teacher who participated in the school-based groups established to implement equal opportunities or inclusivity policies, I can only deduce that art avoided being called to account during this time because, firstly, it is not considered to be a predominant, highly valued component of the school curriculum and secondly, it is a subject continuing to attract girls. Girl's low participation rates in certain subjects became the initial indicator employed to detect exclusivity so from the art enrolments it was concluded that girls' self esteem was not under threat and that art must be inclusive in it's orientation. However, I remained uncomfortable with the art curriculum and at the most simplistic level, knew that an historical study of male artistic endeavour could in no way be considered inclusive. From this predicament I realised the need to establish an inclusive art curriculum that would readily translate into classroom practice and this became the focus of my research.

In this paper I will propose a curriculum model for the deconstruction of dominant ideology and gendered relations in images of western art. This will be presented through an explanation of the three principles considered essential to adequately interrogate social relations in figurative art works. The first two principles address specific content because it is necessary for students to have particular information before they can respond to questions raised about the impact of art images in creating meaning in western culture. For example, without grasping the idea that knowledge is socially constructed, it would be difficult for students to participate in socially critical discussion. The third principle addresses the methodological approach to teaching through the model. Critical questioning or 'deconstruction' is the principle method by which observation, interpretation and evaluation of art works occur.

It is only possible to briefly describe the model in this paper. For a more expansive interpretation of the data collected and a full justification of the model, the reader is referred to the unpublished thesis (Reid, 1995) located at the University of South Australia.

The predominant research methodology employed for the thesis was critical text analysis which aimed to discover the ideological nature of practices and policies pertaining to education generally and art education in particular. Such an analysis revealed considerable evidence indicating that the content of the art curriculum and the formalist methodologies employed to teach it, serve to reinforce gender stereotypes which are harmful to the students developing a sense of 'self' (Congden, 1991; Garber & Gaudelius, 1992; Hicks, 1991, 1992; Sandell, 1991; Zimmerman, 1990). Stereotypical gender relationships are reinforced through the subject matter of art in which males are most often portrayed as active conveyers of culture and civility and females portrayed as passively connected to nature and/or as objects of male

desire (Nochlin, 1991; Pollock, 1988). The construction that men are the creators of culture is further perpetuated by the fact that the artists predominantly studied in schools are also male and their lives and works are interpreted through the eyes of male historians and critics (Hamblen, 1984, 1990). As the substance of the art curriculum, this knowledge reiterates hegemonic masculinity and is oppressive to female students who are subjected to it.

Establishing an inclusive curriculum requires a curriculum model which evolves from the premise that art is first and foremost a social activity reflecting the perspectives of the artist and the consumer. Art criticism should enable students to interrogate the values, beliefs and power relations that are embodied in the gendered images of the Western artistic tradition.

Since the purpose of the thesis was to develop a conceptual model of the curriculum it was necessary to return to the literature throughout the research process to ensure that as the model evolved, it remained firmly grounded within theoretical perspectives. Towards the end of the research process, some preliminary classroom trials were undertaken to inform the researcher regarding issues of utility related to the early development of the mode, however this component played a relatively minor role in the overall study.

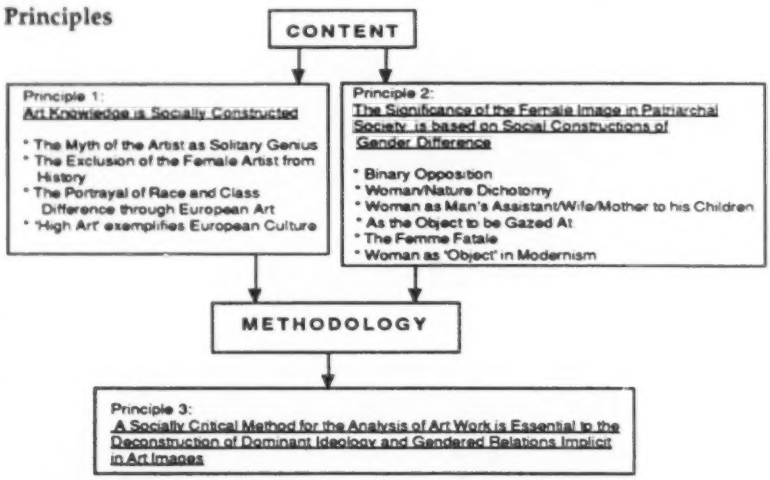
An important component of the research was the analysis of student responses to the South Australian Year 12 public examination of Art History, Analysis and Criticism (Reid 1995). This process was considered the most appropriate method of gathering evidence to either invalidate or substantiate the claim that the art curriculum serves a hegemonic role within South Australian art education. Data collected revealed that with one or two exceptions, art history is being taught without a critical interrogation of the social context which gives art its substance and meaning. Most often an analysis of specific works is reduced to a description of its formal properties and references to social or cultural factors that might have influenced its construction or about which the work might be a response. These are mentioned without questioning whose interests are being served by visual representations of social relations. Although women are frequently a source of subject matter for the male artists whose work constitutes the history of art, gender difference and gender relations are not referred to as problematic and so the issue of female exploitation is ignored.

Examination questions were not analysed as part of this research component because they were considered by the researcher to be sufficiently open ended to allow for a socially critical response, whereas student responses provided evidence that a formalist method of art analysis was the most predominant.

Principles of a Socially Critical Model of Curriculum

Establishing the principles for an inclusive curriculum evolved from a combination of the theoretical perspectives provided by the text analysis and the data collected from the interrogation of examination papers. Both indicated a need for a shift of emphasis in

Figure 1. Principles


CONTENT
Principle 1:
Art Knowledge is Socially Constructed
* The Myth of the Artist as Solitary Genius
* The Exclusion of the Female Artist from History
* The Portrayal of Race and Class Difference through European Art
* 'High Art' exemplifies European Culture
Principle 2:
The Significance of the Female Image in Patriarchal Society is based on Social Constructions of Gender Difference
* Binary Opposition
* Woman/Nature Dichotomy
* Woman as Man's Assistant/Wife/Mother to his Children
* As the Object to be Gazed At
* The Femme Fatale
* Woman as 'Object' in Modernism
METHODOLOGY
Principle 3:
A Socially Critical Method for the Analysis of Art Work is Essential to the Deconstruction of Dominant Ideology and Gendered Relations Implicit in Art Images

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course content and, by implication, of methodology. Essentially, the three principles were developed to form the basis of a socially critical model for the deconstruction of dominant ideology and gendered relations in the images of Western art.

The first two principles provide the content or set of concepts which are necessary for students to understand before they begin a critical analysis of art works. The third principle outlines a methodology for the analysis or deconstruction of art works. The following diagram illustrates the relationship between each principle.

Principle 1:

Art Knowledge is Socially Constructed by Dominant Ideology

To suggest that secondary school students will benefit from a socially critical exploration of art is based on the premise that knowledge within any given discipline is socially constructed and cannot claim to be objective truth. What must be taken into account therefore, is that knowledge developed by individuals or groups of individuals reflects their attitudes, beliefs, values and biases. This view of knowledge emanated from the work of Habermas (cited Moore 1991) and other critical theorists who were concerned that knowledge could be legitimated through the exercise of power. Certainly the knowledge valued within art curriculum in South Australia emanates from a Eurocentric, patriarchal ideology and acts as a form of oppression for those students whose experience is incongruent with the world view that such knowledge affirms.

Feminist writers (Nochlin 1991; Pollock 1988) have revealed the hegemonic power of high culture to reproduce and transmit interpretations of what it means to be either female or male in patriarchal society. Through an exploration of art forms and references to psychology, these writers have shown how creativity is the province of men and enables the individual artist to live out his role as a creator of culture and civilisation while the woman as the desirable or feared subject matter of his quest, lives out her role as merely the 'other' in this discourse of masculinity. As the basis of an art history curriculum, this discourse serves to perpetuate assumptions about men's power and superiority over women and women's sexual availability and servility in the scheme of things.

The following concepts provide specific elements for incorporation into a study of the European tradition to elucidate the principle that art knowledge is constituted by dominant ideology:

* The Myth of the Artist as Solitary Genius
* The Exclusion of the Female Artist from History
* Race and Class Difference Portrayed through European Art

These elements provide the substance of an interrogative discourse and enable students to challenge taken-for-granted assumptions that are characteristic of traditional interpretations of art works; assumptions about the 'great artist' and the 'solitary genius'; about women's capacity to produce 'great art'; about the position of other cultures in relation to European culture; about the relationship between 'high' and 'low' culture. With an understanding of how meaning is socially constructed to serve particular interests, students will begin to see what has been left out of the traditional discourse of art and what has been concealed by it.

Principle 2:

The significance of the female image in patriarchal culture is based on social constructions of gender difference

As subjects for the artistic expression of male artists, women are depicted as men prefer to see them. For this reason images of women in Western art range within two contradictory extremes; at one end of the scale is the woman as devourer of men, more commonly known as the 'femme fatale', and at the other extreme she becomes the idealised object of beauty and desire (Pollock 1988).

These images are conveying messages about gender difference and without appropriate interrogation by students, will provide distorted and potentially limiting views about what it means to be either female or male.

Students need opportunities to:

1. Identify the signs or categories used to designate women.
2. Explore the validity of these categories as supposed 'universal truths'

and

3. Consider the limitations and relevance of these categories as a means of defining sex difference in a world which espouses equality of the sexes.

Constructions of Gender Difference: Binary Opposition

To understand the basis for the persistent representation of women in western art it is necessary to examine the origins of gender construction. The idea of 'woman as partial man' and 'the feminine as the second of two opposing principles' are both motifs emanating from Greek philosophy and the notion of 'woman defined in terms of man's needs' finds its origins in religious and literary discourse (Whitbeck 1976). The need to establish identity is characteristic of what it is to be human, as is the need for order and security. This search involves the individual in a classification process which defines whether they are the 'same as' or 'different from' what surrounds them. Magee (1990) suggests that it is the 'difference' classification which assumes significance because it implies the possibility of opposition and disorder. Certainly the Pythagoreans made meaning of their world through a classification of ten oppositions and as this was a male construction the notion of 'male' is associated to those elements that constitute rational order and stability; those elements which are seen to mean the 'same as' rather than 'different from'.

As it is the natural tendency to desire order, the preoccupation with dual opposites or 'binary opposition' becomes paramount. What makes this situation even more critical in terms of a definition constituted by men as to what it means to be female, is that implicit in the original oppositional pairs of order/disorder is the hierarchy of value (Magee 1990). This value is then applied to all other binary opposites and has enshrined concepts such as negativity/bad as applying to all women and positive/good applying to all men.

Woman/Nature Dichotomy

An example of the binary opposition established as a means of defining woman as different from and apart from man has, for centuries, included the association of woman with nature (Garber & Gaudelius 1992; Gould & Wartofsky 1976; Duncan 1982). In all cultures men have been in awe of nature's power and have, through ritual and myth, attempted to cope with it's destructive tendencies and thereby control it. So it is with the female. Designate to her the functions of child bearing/nurturing and associate her with the primeval, irrational forces of nature and she becomes less threatening and more controllable. This also more closely aligns her to the nature of animals than human beings and as a consequence she has little will of her own. This serves to justify her role as the instrument of production and her confinement to domestic functions (Gould & Wartofsky 1976). Having controlled her thus, the male is free to function in the world beyond the home and having deemed the woman to her place in nature, he is now exclusively associated with rationality and order; with those capacities considered necessary to cultivate civilisation. Throughout the history of art, the dichotomy of woman/nature and man/culture (Duncan 1982) has been constantly perpetuated.

Students might explore instances of this in mythological narratives particularly of Greek origin in which water nymphs and gorgons attempt to divert man from his heroic quest. Dounanier Rousseau's 'The Dream' (1910) places the conventional European nude amidst a lush, natural paradise and further reinforces her connection with nature by having her gesture towards her flute playing, black 'sister' (Broude & Garrard 1982).

Woman as Man's Assistant/Wife/Mother to Children

During the 19th century the preoccupation with the woman/nature duality is paralleled by another theme which confines the woman to a male designated role with the consequences that once again she is controlled. Whitbeck (1976) explains this as the woman 'defined in terms of man's needs' which means that social discourse has determined that the woman's rightful place is to assist man by being his helper, wife, and mother to his children. A clear example of this proclamation is found in Genesis when God tells Eve:

I will greatly multiply thy sorrow and thy conception; in sorrow thou shalt bring forth children; and thy desire shall be to thy husband and he shall rule over thee (Genesis, 3:16).

The myth has been constructed so that Eve not only fails Adam as his companion but also serves to reinforce her connection with the darkest side of nature in the form of the serpent. She becomes the manifestation of evil and tempts man thus bringing his ultimate downfall. Through this patriarchal construction Eve becomes Christianity's first femme fatale!

The domestic arena offers ample instances of

the woman defined as fulfilling man's needs and are frequently found in the bourgeois art of the 18th and 19th century. Particularly in France, the moralists of the Enlightenment perpetuated the virtues of family life and this was popularised through literature and art. The new ideal of the family relied on a marriage based on compatibility, love, and even sexual gratification for both partners (Duncan 1982). However the new movement was unequivocal in extolling the virtues of the natural mother feeding and rearing her own children and in this way it is clear that for the woman of the 19th century the domestic setting was her designated domain with its corresponding limitations for creativity and self fulfilment and its continual reinforcement of the woman/nature and man/culture dichotomy.

As the object to be gazed at

In an analysis of Rosetti's work Pollock (1988) highlights the visual devices employed by the artist to create the object-to-be-gazed-at. The conventional portrait conveys an individual's character and this is reinforced by other elements in the composition which testify to the person's status or social position. Rosetti's images of women's faces are not portraits depicting an individual in such a way that her character and personal idiosyncrasies are communicated to the viewer. These are images of a man's idea of a woman and in this way she becomes an object of his desire. Her individuality is of little or no consequence. Rosetti painted the same woman repeatedly and made her fulfil different roles in all of them although they all convey a sensual quality. There is no background to testify to her individuality or character. Hair is traditionally a sign of the woman's sexuality and in Rossetti's images it is long and free flowing still symbolising sexuality but such that it is unleashed. Her robes and jewellery are also painted in a rich, sensuous manner which further conveys this atmosphere of desire. Neither does she look directly out of the painting but rather gazes almost dreamily into the distance. This heightens her vulnerability, her passivity, and makes her even more desirable.

John Berger (1972) explored the issue of the woman as an object of the male gaze and analysed images of the female nude to reveal the true functions that these images served. The position of the nude in the composition usually indicates that the best vantage point from which to observe her is not from the position of the male subject in the painting. The woman often gazes towards the spectator in such a way that suggests she is aware of being looked at which, as Berger points out, implies that she consents to the situation and is offering herself to be looked at. She is conscious of herself as a 'sight'!

As objects of desire, these images are a means for men to manage their construction of what it means for women to be different from them. As the subject of art education these paintings must be interpreted to reveal these purposes. However, as David Freeberg (1989) suggests, we are far less inclined to acknowledge the sexual responses stimulated by images of high art than we might be with popular art images. That art fulfils such functions is seen to be beneath the loftier functions attributed to it and to overcome this disquiet often reduces an analysis of the work to a description of its formal properties.

The Femme Fatale

To explain the phenomenon of the image of woman as both evil and powerful and at the same time, desirable and submissive, feminists have turned to psychology. Pollock (1988) highlights the Oedipal theories of Freud which suggest that a male's gender identity is developed at the expense of women. At the time that a male child develops a desire to redefine himself as separate from the mother, he will identify with his essential physical difference from her as a means of separating himself and gradually begin to identify with the father. This gendered subjectivity is acquired then, through a 'repression of the mother and submission to the law of the father' (Pollock 1988). From this point sexual difference is achieved but the cost is a sense of loss from the mother and it is from here that Pollock sees the origins of making the image of woman a form of fetish as a means of coping with the loss. To this end images of the female are idealised and function as objects to be gazed at and onto which the sense of loss and desire can be transferred.

The acquisition of gendered subjectivity for the male also involves the need to dominate the female and this harks back to the Aristotelian view, which is reiterated by Freud, that a woman is a deformed male. She lacks the male's procreative apparatus, is therefore

defective and is therefore subject to male authority and control (Whitbeck 1976).

According to French (1992), because male genderedness or the notion of possessing 'manhood' relies on subjugation of another, male identity tends towards instability and results in feelings of frustration and anger. That this might be an aberration from a natural process is reinforced by Jung who recognised that any negation of female qualities or mistreatment of women upsets the balance of the male's own anima and animus or those male and female aspects characteristic of all individuals (cited in Bade 1979). Such assertions lead to the conclusion that men are plagued by fears of evil women. Little wonder that any perception of women as a threat to one's sense of self has lead to a social preoccupation with the femme fatale or 'woman as devourer'. In fact by the mid 19th century, the fascination with images of the evil/desirable woman became almost obsessional and was absorbed into all aspects of popular culture. There is no doubt that it finds its origins in the overt social oppression of women at the time (Bade 1979).

Woman as 'Object' in Modernism

It is in the confines of 19th century society that the femme fatale takes root as a means for male artists to represent women and although the artists of the 20th century appear to be more socially liberated and rebellious in their approach, the female as an image in art maintains the traditional role assigned to her. As Duncan convincingly argues, the men of modernism attest to their virility and social freedom with images of women which although stylistically different, continue to portray women as the object: as the other !

In their rejection of 19th century morality and materialistic values, the artists of the early 20th century turned inward in their search for meaning. That introspection was the path to self fulfilment (Gablick 1984) and was reiterated by the existentialist philosophy of Friedrich Nietzsche and the theories of men such as Conrad Feidler who claimed that true artistic expression evolves from an egocentric core or an 'inner necessity'. As the artists embraced these ideas and strove for autonomy from social rules and restraints, their sense of identity, their personal power and their virility became pivotal elements in this self searching. Duncan (1982) cites Vlaminck as one who clearly associated the paint brush with the phallus: 'I try to paint with my heart and my loins, not bothering with style'. This sentiment is congruent with the view that worthwhile artistic expression should spring from 'inner necessity' and that it requires a more instinctual approach that is unencumbered by traditional rules of style and technique.

However their reaction against limitations of the past failed to include those which might have lead them to question the way they used women as a source of subject matter. In spite of the liberal-humanistic ideas which were germinating at the time and claimed equality for women, art became more the bastion of a male backlash to ensure that at least this aspect of culture remained the same. Duncan (1973) explains the phenomenon this way:

The intensified and often desperate reassertions of male cultural supremacy that permeates so much early twentieth-century culture, as illustrated by the cult of the penis, are both responses to and attempts to deny the new possibilities history was unfolding. They were born in the midst of this critical moment of male-female history, and as such, gave voice to one of the most reactionary phases in the history of modern sexism.

In summary, a study of the history of European art involves the study of images expressing patriarchal constructions of gender difference. These images constitute the visual discourse which reinforces what it means to be either male or female and as they celebrate male power and female domination they constitute a form of oppression of students who are unable to identify with what it is to be male.

It is only by exploring how notions of binary opposition evolved as social constructions rather than inherent characteristics of individuals that students will be empowered to challenge these theories as a means of determining who they are. By revealing the power relations expressed in these works students will begin to see the hidden messages and meanings that tend to be overlooked through conventional teaching approaches to art history.

Principle 3:

A socially critical method for the analysis of art work is essential to the deconstruction of dominant ideology and gendered relations implicit in art images

The first two principles include a subset of

concepts or elements which form the premise upon which analysis of art work is undertaken. Their substance provides the necessary content or concepts for students to begin the task of deconstruction. The third principle outlines a methodology for the analysis and deconstruction of art works.

The methodological approach employed to integrate these 'content' principles with the analysis or deconstruction of art works is critical if students are to be empowered through their engagement with art knowledge. In this instance 'empowerment' refers to an instructional process (or exercising of power) which has the potential to help students to exercise their own power (Luke & Gore 1992). To attempt to achieve such an outcome it is intended that students be provided with an alternative paradigm from which to interpret meaning; that they have the chance to reposition themselves according to the possibilities that the alternative paradigm reveals and that this occurs through a process in which the self-as-inquirer is central to learning.

A Model of Socially Critical Art Analysis

In its final synthesis the proposed model for the analysis of art works from a socially critical perspective owes much to approaches devised by Hicks (1992), Bunch (cited in Sandell 1991), and Anderson (1988). The development of a socially critical model must allow for the comparison of different interpretations and encourage students to reflect on their own values and beliefs as part of the process of examining those embodied in the art work itself (Hicks 1992, Sandell 1991). An analysis of art work also requires at least some semblance of sequential progression and Anderson (1988) has articulated the characteristics of the stages of criticism.

The researcher recognises the limitations of the model developed through her research to interrogate meaning from a socially critical perspective. Models of instruction are intended for use in teaching situations which, because of their complexity, make specific outcomes difficult to predict with any certainty. Any methodology of art criticism will be used in different ways by different teachers and will generate different outcomes with different students. At best a model for instruction is intended to highlight and bring into clearer focus the characteristics of a particular pedagogy rather than prescribe a rigid course of action. The aim of this research has been to provide a model for criticism that is straight forward, adaptable, and easily implemented. It assumes that teachers regularly use formalist methods of criticism and will recognise certain components of this model as ones with which they are already familiar.

The two components that will be new to most teachers are those emanating from feminist/post structuralist theory and which contain the substance of a more inclusive art curriculum. These are:

1. Conceptual Content

   and

2. Critical Dialogue.

Each component is fundamental to the proposed model and together they serve to distinguish it from what might first appear to be another sequential approach of the formalist type.

Conceptual content

Students require access to specific information before they can respond to questions raised about the impact of art images in creating meaning in patriarchal culture.

To employ a method of criticism which offers students an alternative screen through which to interrogate traditionally accepted notions of meaning in art works, it is essential they understand the concepts advocated through this thesis and which are explained through Principles 1 and 2. Without the concepts that art knowledge is socially constructed, and that the significance of the female image emanates from patriarchal constructions of gender difference, it would be impossible for students to participate in deconstructive dialogue. For example, students will readily identify the social relations evident in a painting such as Ruben's 'The Rape of the Sabines' in which the predicament of the women at the hands of their male aggressors is patently clear. After all, this is a plot common to much that passes as entertainment in present day society and with which the students will be all too familiar. In this sense the dichotomy of passivity/aggression is more easily decoded, but more obscure as a construction of gender difference is the femme fatale.

Munch's Madonnas and the sword wielding Amazons characteristic of much sci-fi

illustration, are more subtle in their message and could easily be construed as depicting women in positions of power. It requires the additional contextual information regarding the origins of the femme fatale to decode these images of women devised by a patriarchal culture to accommodate man's most basic fears about women. These images of the woman as devourer do not make her powerful but rather they recognise that she is the 'other' and must be dealt with.

The conceptual material can provide the content or a series of themes for developing units of work for students. For example, this researcher has used 'Women as Subject Matter' as a theme for interrogating gender difference in Western art and also the 'Development of the Western Tradition' to trace the use of the male nude as a source of inspiration for male artists. In addition to exploring gender relations through these themes, issues concerning the exclusion of women from art history are discussed as well as those relating to the value placed on particular art forms in Western culture and the notion of the artist as a solitary and gifted genius.

Critical dialogue

Discussion and critical questioning are central to the process of deconstructing the various meanings both explicit and implicit in art images.

To emphasise the centrality of the methodological approach for integrating this conceptual information with a process of art criticism, the notion of socially critical dialogue is considered essential if students are to be given maximum opportunity to examine their subjective position in relation to possible meanings interrogated from art images.

In comparison to traditional approaches to art criticism, the proposed model employs deconstruction as the method by which observation, interpretation and evaluation occur and it is important that the process can be adapted to suit different pedagogical intentions, various student experiences and different depths of understanding. To this end, deconstruction takes the form of socially critical dialogue in which questions are raised to stimulate the development of ideas and assist students to move beyond their initial responses to an art work. When these questions are generated from the premise that knowledge is socially constructed, as are conceptions of gender, student thinking will penetrate beyond superficial appearances and traditional constructions for interpreting meaning. This should generate multiple perspectives for how art works can be considered and enable students to consider the different effects of these.

To further encourage exploration, students can imagine themselves in the place of others, as the artist, patron or model for example, and speculate about the different view points taken by different individuals. Hicks (1992) suggests that by devising imaginary conversations between the protagonists involved at the time of production, insights can be generated with a more immediate or 'real' flavour. For example, students might interview the artist to further speculate about his/her intentions or they might compose dialogue between different characters from within the image or between artist and model. These 'role plays' could be enacted twice to firstly access what is most likely to have occurred, followed by a replay of the scene to hypothesise what might take place if gender equity was the prevailing discourse. Activities of this type can be structured for groups or as individual tasks. In the proposed model this critical questioning is represented in the stage 'analyse the social relationships represented' .

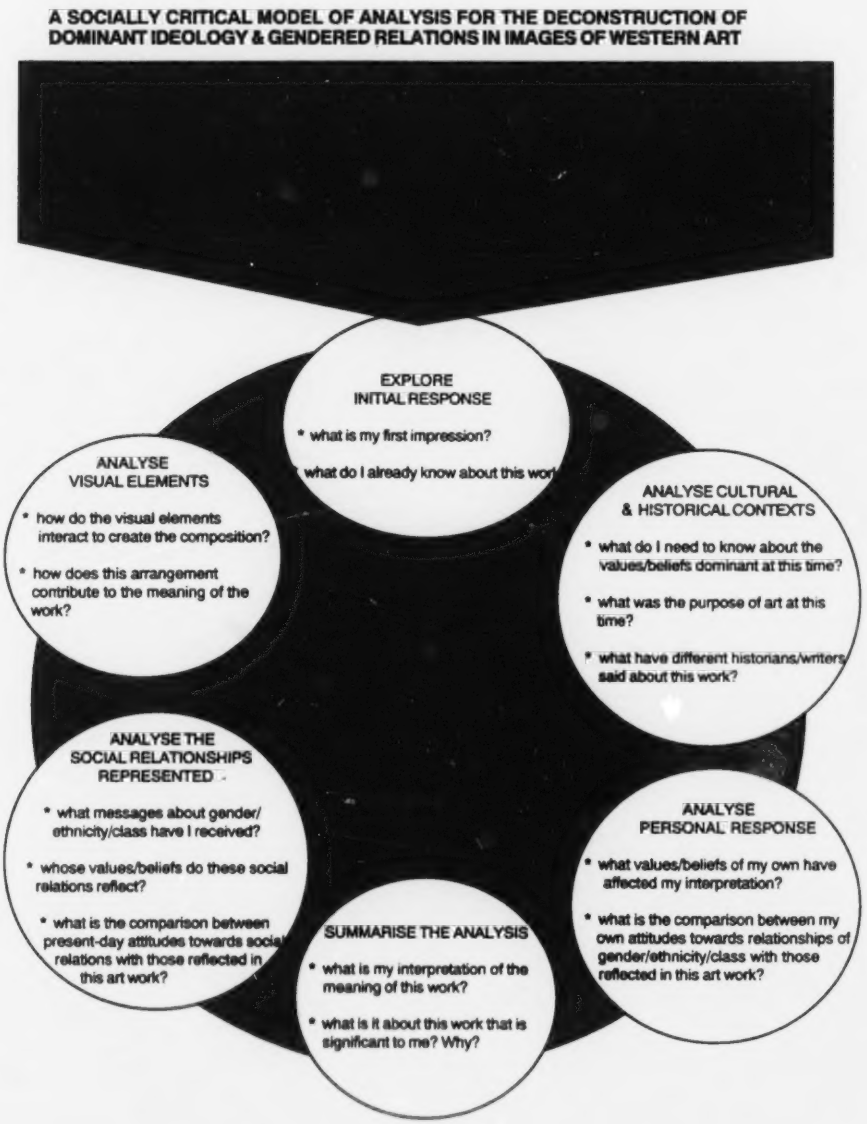
Students must also be encouraged to reflect on the contribution their own attitudes and cultural values make to give meaning to the art work and in the proposed model this process is encapsulated in the 'analyse personal response' stage. Questioning one's own attitudes towards particular gender constructions for example, will reveal the source of particular responses to a painting depicting gendered positions and is necessary to reconsidering one's taken for granted ideas and assumptions about what it means to be either female or male in our society (Hicks 1992). This critical self reflection will enable students to realise the validity of their capacity to give meaning to the work and provide the possibility for redefining who they are in the light of this interaction with the artwork. Given the mutability of our identity, critical dialogue of this type becomes a useful pedagogy for personal development and change.

The stages of analysis

The term 'stage' is more a misnomer than an appropriate way to describe the complex shifting and weaving that constitutes the reality of a viewer interpreting an art work. For this reason it must be emphasised that the

so-called 'stages' are not intended to be followed in any particular sequence although it is assumed that analysis will commence with an initial reaction and conclude with a summary of the findings. The various aspects of the model might best be described as a checklist used to ensure that all components necessary for the most complete and well informed analysis are considered. For example, the process can be said to be lacking if students remain unaware that particular values and beliefs generate particular representations of gender, or if they fail to have some general understanding of what an artist was attempting to achieve with a particular style or technique. Each of the stages is considered important for a complete socially critical analysis but as the students follow a particular line of questioning they will move freely between the stages until they have reached final conclusions which satisfy their search. The socially critical approach also assumes that deconstructive dialogue is employed to guide the process and give it form. Figure 1 outlines in diagrammatic form, the stages of analysis and is presented below.

Figure 2: The Principles of a Socially Critical Model of Art Analysis in Diagrammatic Form


A SOCIALLY CRITICAL MODEL OF ANALYSIS FOR THE DECONSTRUCTION OF DOMINANT IDEOLOGY & GENDERED RELATIONS IN IMAGES OF WESTERN ART
EXPLORE INITIAL RESPONSE
* what is my first impression?
* what do I already know about this work
ANALYSE VISUAL ELEMENTS
* how do the visual elements interact to create the composition?
* how does this arrangement contribute to the meaning of the work?
ANALYSE CULTURAL & HISTORICAL CONTEXTS
* what do I need to know about the values/beliefs dominant at this time?
* what was the purpose of art at this time?
* what have different historians/writers said about this work?
ANALYSE THE SOCIAL RELATIONSHIPS REPRESENTED
* what messages about gender/ ethnicity/class have I received?
* whose values/beliefs do these social relations reflect?
* what is the comparison between present-day attitudes towards social relations with those reflected in this art work?
ANALYSE PERSONAL RESPONSE
* what values/beliefs of my own have affected my interpretation?
* what is the comparison between my own attitudes towards relationships of gender/ethnicity/class with those reflected in this art work?
SUMMARISE THE ANALYSIS
* what is my interpretation of the meaning of this work?
* what is it about this work that is significant to me? Why?

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Conclusion

It has been argued that a socially critical method (principle 3) is the most appropriate form of art criticism for exploring dominant ideology (principle 1), and gendered relationships (principle 2) as they are represented in art works of the Western tradition. Taken together these principles provide a model for a more inclusive curriculum and should be succinct enough to guide a process of curriculum review.

Although this model has found a focus in art curriculum taught in South Australia, the issues raised have implications for curriculum development beyond the South Australian context. A socially critical model offers impetus for a review of current syllabus wherever art educators are concerned to provide a truly inclusive curriculum and value the need to challenge assumptions about as a social reflector of social attitudes and values.

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ADVOCATING A GENDER INCLUSIVE CURRICULUM IN THE VISUAL ARTS: POLITICS, PEDAGOGY, POSTMODERNISM

Julie Rosewarne Foster

I have been asked to draw out some aspects of my article 'Feminism and Representation: Towards a Postmodernist curriculum' which was published in 1993 in the journal 'Australian Art Education'. In this article I made some comments on the relationship between feminism and postmodernism, and how this relationship effects contemporary systems of representation and consequently the visual arts curriculum. However, the relationship between feminism and postmodernism has taken some shifts of emphasis since writing the article, and with it my own position has changed direction. In this paper I discuss the gendering of creativity, with reference to the historical construction of genius and practice, and the implications for contemporary students of art. The notion that the masculine was the only sex represented within mainstream fine art criticism has prompted a revision of Australian art history. I refer to the influence of feminist theory and critique on publication in this regard.

I will propose initial strategies for teachers and educators involved in the task of addressing gender equity in the visual arts curriculum.

Advocating a Gender Inclusive Curriculum in the Visual Arts

I have subtitled this address: Politics, Pedagogy, Postmodernism. I was rather pleased with this glib alliteration, but the title also attempts to describe the scope of this project of developing an inclusive curriculum. It does not have a single focus, nor is it something that we achieve and abandon. It is like housework: we need to return to it regularly, and then begin again. Big projects are never finished. Curriculum reform requires continuous personal and professional commitment in a number of contexts.

Advocacy is essentially political. It is the politics of school and departmental organisation; and it is personal politics. It is the politics of feminism. Does this emphasis on 'feminism' sound like an imposition? If it does, then rather than a position paper, this is to be an imposition paper! Does this imposition sit uneasily with the notion of the 'inclusive' curriculum? Let me explain why it does not. Feminism is many things but basically it is theory and practice which opposes structures, institutions and beliefs which position women and men differentially in regard to power and self determination. Although it has been demonstrated that schools are institutions which reproduce inequities, they are also sites where these inequities can be contested (Gilbert and Taylor 1991, p.129).

Privileging the feminine would seem to emphasise the dichotomy between gender roles, which has limited students in the past. The division of the binary opposition into 'the masculine' and 'the feminine', which situates these two as qualities diametrically opposed, would seem superficially to be more a balanced and therefore equitable concept. However, the all too familiar taunts of 'pooftas', 'nerds' and 'girl' directed at men and boys who do not display aggressive masculinity in certain situations underlines this as an arbitrary division which maintains hegemonic masculinity and the perception of gender as oppositional. It is hardly a balance, because at both extremes of the stereotypic spectrum of masculine style (macho and effeminate) there is a denigration of the feminine, femaleness, and implicitly of girls and women (Thorne 1992, p.169).

Current thinking reminds us that femininity and masculinity are gender styles which are not distributed disparately in males and females. Feminist theory is also essential to the reconstruction of the curriculum because it recognises knowledge as gendered, and as having its own construction. Theory which opposes feminism assumes that knowledge is

universal; but takes the masculine as the norm and the ideal. Gender construction is sometimes misconstrued as being hapless, destructive (particularly for girls) and imposed, rather like the older notion of sex role stereotyping. Gender construction is a far more active process than the stereotypic notion. We select from and take up gender roles and styles which are presented to us.

Representational systems are the means by which we gain our understanding of gender construction. Gender construction is only limiting if there are restrictive and narrow definitions which prevail in the culture. It is fluid and expansive. It is a process which is absolutely necessary, because every child must display definite gendered activity and style, to be understood and accepted. Any ambiguity of gender behaviour is treated with discomfort or even hostility. Children cling tenaciously to the acceptable standards of masculinity and femininity which are current in their school and wider community. Although these gender standards have been represented as 'natural' 'innate' and enduring, acceptable 'masculine and feminine' behaviour varies in different cultures; and in the smaller cultures of different schools. Certain factors can affect the gender climate of these schools. Particular politics and pedagogy can affect the construction of gender in schools.

Paradoxically, in order to understand inclusiveness, one needs to recognise 'otherness'. If we are to include, we need to understand what has been excluded. This paper is essentially about the 'Other'. 'Otherness' to do with race, culture, sexuality and gender. The theme of the Other situates this paper in the field of postmodernism. The theories and strategies of postmodernism were attractive to me when I wrote the article ' Feminism and Representation' published in Australian Art Education Vol.16:3, Winter 1993, because it seemed as though they typified the inclusive curriculum on a grand cultural scale. They challenged the authority of the patriarchy on issues vital to schooling: the construction gender and hierarchies of knowledge, subjectivity, presence and text, meaning and deferral of meaning.

Postmodern theory has a lot to say about western representation. I was interested in what it said: representation permitted only one vision in its reception and design, that of the Eurocentred and masculine. For instance Laura Mulvey's article 'Visual pleasure and Narrative Cinema' , made an important contribution to art criticism in this regard. Representation in a postmodernist sense covers all systems of communication. Postmodern art is included in postmodern representation. Hal Foster (1985 p.151) has described two ambitions for the postmodern artist: one is eclectic, the other is deconstructive. Postmodern art, uses reference to the art of other cultures and eras. Motifs are appropriated and combined in novel ways. This process is essentially a continuation of Modernism.

Secondly, but probably more importantly for our project, postmodern art calls into question art history, criticism and the authority of the art establishment, particularly Modern Art, because of the Eurocentric and phallocentric nature of these institutions. Postmodern art seeks to understand gender, race and power, and refers to a wide range of discourses which are current, for example, postcolonial theory, semiotics, and psychoanalysis.

Postmodern art represents the Other. Let me now discuss three shocking pictures which do this in different ways:

Illustration 1 'Mother Judith' 1991 by Yasumasa Morimura is based on the biblical story of Judith and Holofernes portrayed

differently by Rembrandt, Cristofano Allori, Carravaggio and Artemisia Gentileschi (Greer 1979 p. 190 -191). The artist appears as both Judith and her victim. This reference to the presence of the artist is a particular feature of western art. The work refers to the west and its art history, and to Japan's modernisation and westernisation. The faces are not familiar and are strangely incongruent and disorientated. The portrait aspects are further removed with a trans-sexual and vegetal/Dutch still life transformation:

Western viewers can perhaps experience some of the shock of misrecognition that an Islamic viewer might experience looking at the imaginary Orient of Ingres or Delacroix.... (Bryson 1991 p. 71).

The 'shock of misrecognition' in a gendered sense is a common experience for female students of art history. Female students are asked to identify with feelings and images which are often not consistent with their experiences as girls and women. This artwork reveals the unarticulated presuppositions on which western artworks rest, to do with race, culture, gender and sexuality : from Renaissance painting to contemporary appropriation (Bryson 1991 p. 71). The strategic reversal of these old formats and preoccupations allows an insight into accepted the standards and practices in the production of art. Attention is drawn to the person of the artist. It is most often a masculine heterosexual presence in western art (Duncan ,1990 p. 216-234). This implied presence is questioned in a number of tropes of reversal.

The masculine presence and its signification are so familiar and pervasive in the history of art, that they have become intrinsically associated with western aestheticism. Within the tacit theme of heterosexual virility which characterises many artworks, several sub-texts appear. They are the depiction of the artist's model, the persona of the artist, and the creative act of making art. The possibilities of (an)other vision of sexual orientation, and cultural derivation, are seldom represented in mainstream artistic discourse. Postmodern deconstructive analysis highlights the social impotence of artworks which engage an audience only in issues of limited masculine artistic and personal significance.

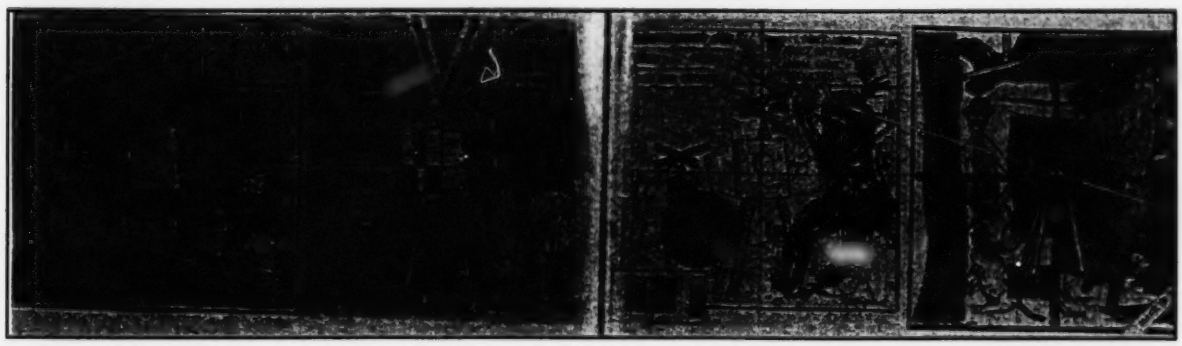
In his painting entitled "Fable of Australian Painting (Illustration 2) Julian Davila is work is particularly astute in the selection of icons of artistic machismo, and reuses these codes in the construction of the new work. This artist is acutely aware that the works which he parodies are not simply great monuments to individual men, but speak loudly of the fixed positioning of the sexuality of their subjects, both in the artworks, in the person of the artist, and in the audience for whom these artworks were intended. This work brings the ideology in the construction of Australian Modernist artworks into the harsh light of scrutiny.

Aspects which characterise many artworks position the artist and his model, both physically on the canvas, and psychologically, in the mind of the viewer.

In the original works, this visual relationship was permitted only within the limits of the construction of masculinity and femininity which were current in the wider cultural era when the works were produced. This gender construction was essentially formed from a masculine perspective, prescribed in terms of the binary opposition, which shaped thought.

The autobiographical appearance of the artist is not always delineated as an image in the artworks, but it is implied by the physical traces of his brush, the attitude of the model,

Illustration 2 'Fable of Australian Painting' 1982/3 by Juan Davila.



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and by the evidence of his lifestyle as seen in the studio. The artist's signature is very frequently included in the Modern work. Overtly, it is important to include the signature to authenticate the work of art; here Davila marks his appropriation of aspects from familiar works. In some paintings the person of the artist is actually depicted in the act of making the painting. Sometimes he is portrayed obliquely, or only partially. These depictions of artistic practice, merge artistic activity and sexuality (Duncan 1990, p.216-234).

Davila refutes the authority of history, yet uses it extensively in his own work as constant reference. Davila has a special ability to be able to select and isolate visual motifs from other artist's works, and from popular culture, which act as signs which are loaded with meaning. He is a skilled copyist who appropriates signs from a range of artists. These are particular references which are instantly recognisable as the work of specific individuals, or cultures. The work proliferates with reference to Australian artists, and artists from overseas who have been enormously influential in Australian art. There is also postcolonial reference to the cultural dispossession of Australian aborigines.

Davila's use of the most crucial and relevant influences conveys these aspects in an economic way. In 'Fable of Australian Painting ' Davila confronts the institution of Australian artists and their place in art history. The messages conveyed are derisive of Australia's visual cliches and painting as a process of historical association. Yet ironically, Davila's work, which relies on the assimilation and appropriation of imagery, makes constant reference to history.

Davila uses his usual format of multi layered cultural and artistic reference in this work. These works can be read as a visual narrative, and are intended to demonstrate the construction of art history, as a story. Familiar characters of Australian art appear, and with them the constant reference to the modernist themes to do with the positioning of the artist's model. 'Tom of Finland', and /or Davila himself, feature as subject. Aboriginality, which has been appropriated by the Australian artistic tradition is confronted:

> This act of appropriation demonstrates again 'the White subject has surmounted by his traditional ability to absorb every single object, surface, body or economy that is not his own' (Davila 1987, p. 56).

In Davila's view, artistic appropriation or incorporation, has done nothing to weaken the colonial tradition:

> The Market, the Museum, and the State reward the management of the colonial issue only so far as it contributes to the national 'story', or favours those items most likely to act as 'supplements for the soul' ....Painting therefore is no longer a scene that can propose anything. Its passive dealings with 'aboriginality' only continue an homogenous system and a fixed memory, only ignores the duel problem of national disintegration and the multinational cultural integration (Davila 1987, p.53-56).

This work is a roll call of familiar Australian images and artist's signatures which have become incorporated into the national visual vernacular. All four panels feature a landscape with figures and the signatures of artists are superimposed. Each has at its centre an easel simply drawn, which supports a canvas. The image which appears on the four canvases varies. Each panel presents an artist figure, and a figure who is his subject. It is difficult to ascertain who is depicting who, in some of the panels because sometimes the subject paints himself, while viewing the model, sometimes he ejaculates or urinates paint. The virility of their endeavour is very obvious : they are all male artists painting male subjects, with only the occasional transvestite high heel to feature as a perverse reminder of excess, and the possible range of sexual configuration.

The first panel has a red border with a headline which is reminiscent of the cover of Time Magazine or the Bulletin. The background is an arid ochre landscape. Tom of Finland, or Davila himself is kneeling to embrace and pay homage to the trunk of a white gumtree, which has been labelled ' Heysen'. Tom/Juan has taken off his Ned Kelly helmet. His erection is covered by an apron of aboriginal design. This is intended as a superfluous devise which attempts to disguise the corporeality of the body. Nearby the canvas on the easel is blank, but for a barely legible phrase 'A republic for Australia'. The artist is a type of amalgam from well known figurative works. His torso is a Tucker 'Antipodean Head', his legs a neocubist reference to the artist Valeria Adami.

The artist directs its gaze to the kneeling figure and the gumtree. His dripping brush waits for inspiration. Above him is written the word 'Eureka', and over leaf, a smoky satanic mill is clouded in smog. Random daubs of black paint cover the surface of the panel.

In the second panel the two figures are superimposed onto a Rothko colour field. The figure on he left is a central motif from Brack's 'Collins Street 5.00pm'. He has one arm raised, and with the other hand he delineates his own profile contour, which includes a penis urinating colour onto the border of the first panel. His feet are shackled with handcuffs, emphasising his urban lack of mobility, compared with his equestrian counterpart on the other side of the canvas. The image to the right of the central easel is taken from Nolan's painting of Ned Kelly on horseback from the early series of 1943. To his gun is tied the familiar, phallic, dripping paintbrush. The panel features a detail of high heeled foot in the stirrup, enlarged in a circle, in the style of a pop cartoon. 'DRAWING' is stamped blackly across the detail. The dust and disturbance caused by the horse's hooves is labelled with (Fred)Williams signature. Above the figures is a central hard edged pattern, which could be confused with a football jumper or racing silks. This minimalist/sporting emblem points down to the canvas which carries an early abstract work by Sidney Nolan, boldly signed 'Ned Kelly' to emphasise Nolan's astute success in terms of choice of themes for his major series.

The third panel is a simple, unfinished line drawing in black and white, like a colouring book. The colour for this colouring book is featured at the top left hand corner. Here colour codes are presented, with artists names stamped under each one. The names are Von Guerard, Streeton, Bunny, Dobell, French, Whitely, Olsen, Kemp and De Maistre. Below these names is the colour which might be associated particularly with their work. It is as though each artist has a monopoly over a part of the colour spectrum. A small elongated Drysdale figure from the painting of 'Man and His Dogs' is on the right of this panel. Davila has added a similarly elongated penis to the original figure to mark the sexuality of this subject. The head of the figure has been marked with a large black painted 'X', and Drysdale's signature is indicated below it. There is another detail in a circle which has been coloured, and below is a large barcode like the ones to be found on items from the supermarket, a constant reminder of the retail value of artworks.

The black and white landscape, which could be a desert or a beach, features a distant figure, seated wearing a hat. Davila has indicated that the reference to the artist is Mapplethorpe, a reference associated with sexuality and depiction of the body. Attached to the repeated motif of the central canvas is a weathervane. A kangaroo is placed on the four directional arms. Rather than East, West, North, and South, they read 'Trans',' Neo' and 'Pop'. The canvas features a large pounds sterling sign, symbolising the anglophile direction of Australian art until the 1960s. At the bottom right hand corner, barely visible, except for the word 'Aboriginal' is the linear suggestion of an aboriginal spirit person from the Dreamtime, and the familiar stencilled shape of a human hand.

The figure of the tortured artist which almost obliterates this design is a portrait of Arthur Boyd with a frenzied, monstrous body, so characteristic of Boyd's series featuring human/artist /animals. Beneath him is the prone and obscure array of limbs which are labelled 'Aboriginal'. It is not clear whether the Boyd monster is mounting this body or merely walking over it. This unpleasant reference to the appropriation of aboriginal art is a discordant foil for the calm simplicity of the Drysdale motif. Boyd represents the avaricious artist abusing the honesty of the outback idyll. The artist clasps a palette, and out of his head a voice bubble emerges which reads 'I don't know much about art, but I know what appreciates'.

The last panel presents William Dobell as the artist. His head is painted like the portrait of Sir Joshua Reynolds, with enlarged ears. He weeps a single tear as he clings to a tight rope swing above him which has been painted in the style of Leger. His legs are reminiscent of the female figure from the same Leger painting. Davila has depicted a large dingo attached to Dobell's penis, in an act of savaging or fellatio. The landscape behind this scene is the Sydney coastline with a section of Christo's 'Wrapped Shoreline'. The repeated central canvas features an abstract work by Aspden, perhaps to highlight the competitive

artistic schism between Melbourne and Sydney. Of the four, the first two panels feature Melbourne works, and the later two refer to Sydney. The subject of this last panel is a Cucchi figure, with smooth and elegant form, wearing Ron Robertson Swan's sculpture as a crown. Branded diagonally across the right lower corner is the assurance 'MADE IN AUSTRALIA'.

The painting becomes a damning critique of Australian modernism. The purpose of this format is to highlight the construction of the history of Australian art as cliche` and elitist; and make constant reference to male artists engaged in futile activity creating their subject of masculine significance.

There is a region of specifically female art, which is both differentiated from the masculine and recognisable in its difference. It is less constrained by the discourse in which it functions, than it has been historically. The consideration of art made by women as a category points to the fact that women's participation in separate public exhibitions in recent trends, marks a political statement of their separateness, where the artists choose to privilege their work thus. Often in the past women's art has been made alone, in the domestic context. The materials they chose and the purpose of the work was removed from public concern and bore little relationship to fine art. The schism between the public and private domain is a reference in postmodern representation with a special interest in site and the reception of the work's meaning.

Illustration 3 'The Rosewarne Fowlers Vacola Home-bottling IVF Outfit.' 1992

This is my own work. It is a photomontage. The statement which accompanies this image reads:

> The Rosewarne Fowlers Vacola Home-bottling IVF Outfit enables women to put their reproductive capacity away in the pantry, and get on with other aspects of their lives, unimpeded by pregnancy and childbirth. They can simply decant their offspring at the appropriate moment in their lives when they choose to be mothers.

This theory combines traditional rural food preserving techniques and the latest in vitro fertilisation technologies, and gives back to women control of their own fertility. It marks a shift in influence from the laboratory to the domestic sphere, which has always been

Illustration 3 'The Rosewarne Fowlers Vacola Home-bottling IVF Outfit.' 1992

women's preserve.

It is my conviction that women will be responsible for the conservation of the species. In the same way that we tend our produce, the fruit of our wombs can be kept, liberating women so that they can save our planet.

I am working on a second theory which also removes the reproduction of mothering from women's responsibility. It is entitled 'The Body with Organs' (so there Deleuze and Guattari!) : Implantatit and the Uterine - Colostomy is based on the feminist cliche` 'If motherhood is so wonderful then let men try it'. It is a scheme whereby men's bodies could be endowed (surgically) with the organs they lack to feed and carry children.

In Freudian terms women have always been defined by the organ they 'lack'. Perhaps the relocation of organs is necessary for a new representation of women and men. (Dare I suggest that I can get one of theirs whenever I like?) Men could undertake the preferable occupation of nurturing children rather than directing their libido to culture, warfare and destruction of the environment.' (Julie Rosewarne Foster 1992)

This is an autobiographical work made at a time in my life when my energies were

absorbed in child rearing and living in the country, attending the local peace and environment group, tending chooks and other livestock, growing fruit and vegetables, making art, bottling fruit and working outside the home at the university. This work was a combination of my personal experience and my interest in postmodern theory. The work was intended to poke fun at the discourses of eco-feminism, the resurgence of women's traditional roles, country kitsch, environmentalism, IVF technologies, and the gap between theory and experience: Equal opportunities are apparently available but they are effectively contradicted by disguised but profound levels of constraint, containment and oppression.

Any female art student finds herself in an historically determined situation within which the operation of ideology is deeply rooted but frustratingly elusive.....the situation demands a great deal more than token acceptance of a few women by an establishment which upholds not only the traditional views and limited definitions of art but which also embodies those very values for which containment and repression is structurally necessary ' (Parker and Pollock1981, p.235-236).

Christine Battersby (1989) explores the gendering of genius in a survey of the history of thought. She describes the gendered assumptions implicit in the notion of artistic greatness. Beginning with the Latin meaning she describes the consequence of the concept of 'genius' in the arts and demonstrates how our modern notion of genius crystallised in the late eighteenth century. The Latin term 'genius' originally meant begetting spirit of the Roman family, or one of the Roman spirits or demigods which enshrined the divine aspects of male procreation and inheritance in the male lineage. This meaning was still current in Shakespearian times: Macbeth laments 'My genius is rebuk'd' (Battersby 1989, p.27). His comment was not concern about a bad review in the Globe; although it was performance anxiety about another activity: he was upset that he had not produced any heirs. This spirit genius was thought to dwell exclusively in men. It meant essentially 'male'. Thus the connection of genius in the modern sense with an essentially male prerogative. The term 'ingenium' is also Latin. It was a word used to describe dexterity, skill, aesthetic judgement and the type of craft essential to artisans working in mimetic styles (Battersby 1989 p.26). Battersby traces how 'genius' and 'ingenium' merged to produce the Romantic connotation of genius which forms our contemporary understanding and usage of the word. She describes this Romantic notion of genius as particularly disadvantageous to women as it acts to marginalise and prohibit any possibility of works of genius being attributed to women.

The 'genius' of the avante-garde, which is the vanguard of Modern Art movements, has been particularly associated with certain lifestyles and cultures. Art of the first half of this century, was seen as a continuation of the Romantic and Realist traditions of protest against western bourgeois morality. The bohemian studio environment became a metaphor for anarchist and liberationist expressions of a Eurocentric masculine sexuality. 'Geniuses' were presumed to be more sensually aware than their bourgeois brothers, and more disposed to excess (Duncan 1990 p. 216-234). Artists' studios were the places where they lived out their excessive experience of life. This tacit connection between the construction of male heterosexuality in painting, aesthetics and its consumption and authorisation by high art culture is frequently presented in the curriculum. The three themes of the presentation of the body of the artist's model, the inclusion of the sexual persona of the artist and his creative act, and the theme of the studio appear consistently with reference to masculine depiction of desire, and artistic personality in presence and practice. The persona of the artist-as-hero is still in prominent place in the curriculum. This modernist myth populates the galleries, canvases and biographies of art history.

As a secondary student, I can recall only bewilderment with the Dewey system catalogue in my school library. However I can remember the familiar pathway through the shelves and desks to the place which housed the artists' biographies. I loved to look at the reproductions of the work by the 'geniuses' and ponder the intimate detail of their biographies; so grand and bohemian, so flamboyant, and so different from my own existence. These stories remained remote from any real possibility until a startling and fortuitous event occurred at that girls' school in Melbourne in the late 1960s: Mrs. Stavrianos came to teach fifth form art! It was a miracle of no small consequence to the girls in her class. How different she was from what had come before. She was young. She wore a mini-skirt. She had long dark hair which she wore not in a prim bun, but in luxurious profusion totally

unrestrained by hair ornaments. She was gorgeous, and she was funny. She liked us, and even more astoundingly, she liked our art! To the girls in that year she was the epitome of daring and personal success. She was an artist. She lived in a terrace house in Fitzroy - the absolute heart of the bohemian lifestyle. She had travelled alone to Greece and fallen in love and married a Greek man. We all decided that we would do the very same thing at the first opportunity. That year with Mrs. Stavrianos we made daring art: I can remember I made a painting of stampeding horses, and coloured them red! We made a poster for a discotheque. Suddenly all those geniuses' lives in the library shelves became accessible to me. Everything seemed possible. Here was a woman who had achieved these dreams. She was a genius. Mrs. Stav. left at the end of that same year. Although the virile personality of the artist, his act of artistic creation as individual inspiration, is still presented in art history texts; the connection between masculine sexuality, and artistic practice, implied in art history, can be questioned and ultimately disqualified by your presence in the studio classroom, and by your example. You are your best asset in advocating gender equity in the visual arts curriculum.

I commend to you the Wendy Stavrianos genius-mentor method.

Despite the introduction of postmodern self referenced representational practices, the critic retains a position of principal importance:

> The critic of modern art is a central element in twentieth-century art practice, one who conditions the reception of works of art. It is through the discourse of the critics, however that ideology operates to protect the dominant system and stamp the work that women produce, even with radical art practices, with its stereotypes and values (Parker and Pollock 1981, p. 238).

Another new and positive construction with respect to feminism, women and their art has also been represented in the discipline of art theory and criticism. Australian women's art has its other history of criticism. Lucy Lippard's influential book From The Centre was published in 1971. Her lecture, which she gave in the Power Bequest series, in 1975 in Australia, introduced the work of American feminist groups, and feminist art criticism. The crucial juncture of the Women's Liberation Movement, as it was then, and women's art, soon to become the women's art movement, was important for Australian women in the early 1970s. It provided the momentum for a great deal of activity, creating opportunities for viewing and appraising art, in a critical climate which was distinctly different from previous mainstream criticism. Similarly, the influence of the early feminist movement, from the 1880s to the 1930s provided the impetus for women artists whose careers culminated in the 1920s and 1930s. Although there was a move to separate women's art societies at this time, where women worked and exhibited, women's art was considered within mainstream criticism. Issues such as the adoption of plein air methods, interest in overseas art movements, and strategies of a regional aesthetic, were its focus; rather than the sexual politics which preoccupied women's art groups in the 1970s.

Women's art has a separate identity, and should be recognised as such within art history and criticism. The nature of this identity, which distinguishes art made by women has been represented differently, during particular periods, over the last one hundred and fifty years in Australia. An explanation for this disparity of opinion in various eras would seem superficially, to be to do with the number of women making art at any given time. However, the situation is only partially explained by this contingency; there is an unexplained contradiction between history and criticism's silence and neglect of women's work, and the large number of female artists. The paucity of critical consideration of women's art is no indication of their artistic productivity.

The first history of Australian women's art was published in 1980. Its production came after an important historic exhibition curated by Janine Burke, held at the Ewing Gallery in Melbourne, in 1975 entitled 'Australian Women Artists 100 years: 1840-1940'. Early international feminist publications framed and encouraged the inquiry into the representation of women's art in this country. For example, Janine Burke cites Linda Nochlin and Lucy Lippard in 'Australian Women Artists'. This volume has been followed by Janine Burke's subsequent work: 'Field of Vision. A Decade of Change: Women's Art in the 70s'.

Recently Sandy Kirby's book 'Sightlines Women's Art and Feminist Perspectives in Australia' (1992) gives a comprehensive picture of women's art, with emphasis on the women's art movement. These current histories of art are enormously important because they provide opportunities for tracing what Mira Schor (1991) has termed our 'matrilineage.' She states:

> To hone one's critical understanding by a vigorous debate with other women offers more hope for a revitalised art discourse than does endless reinscription of a stale patrilineal system (Schor 1991, p.48).

She encourages us to place ourselves in the matrilineage of women who have written and made art 'which challenged visual and critical practice '(Schor 1991, p.47); to use the histories of women's art to trace and redefine influences of women artists rather than a constant deferral to the male orthodoxy. Certain propositions regarding women's art, have become ossified into specific historical movements, resulting in difficulties for current research if it is to avoid beliefs incorrectly recorded in the successive readings of Australian art history by William Moore, Bernard Smith, and Robert Hughes. These ideas, which were offered initially as tentative propositions, have become construed as pivotal notions. For example, late last century, and for the first thirty years of this century, the early feminist movement provided a climate which assisted women who chose to make a career in the arts. Bernard Smith admitted that women had made an important contribution in this regard between the wars (Smith p.48 as cited by Ambrus p. 23). He supposed that their prominence was in default of their male peers, who were away at war or whose education had been interrupted by the Great War. These women, which most accounts acknowledge, were Thea Proctor, Margaret Preston, Dorrit Black, Clarice Beckett, Alice Bale, and Ethel Carrick Fox. They established their reputations before the war. The image of a woman artist with distinct personality traits, and methods of making art, was constructed for her. Together with the prevailing narrow yet always shifting notions of femininity, art became an extension of woman's 'nature'.

These women and their work, have been neglected until recently. For example, some important paintings which describe the labour and leisure of both working class women and autobiographical themes of upper middle class women, were exhibited for the first time in the 1980s in Australia. Victoria Hammond and Juliet Peers have documented the art of Australian women working in the period between 1876 and 1916 (Hammond, V. and Peers, J. 1992).The activities of women at the National Gallery School, and the countryside around Melbourne produced a significant contribution to 'plein air' painting often assumed to be the preserve of the masculine painters, frequently celebrated of this era in the Heidelberg School.

The second world war was generally seen in art history texts as invigorating for the arts because the arrival of artists from over seas. However, for women in the post war years in Australia, the artistic climate was far from enlivening. Women's artistic practice, and in fact any work outside the home, was perceived as a threat; and an inappropriate activity in the light of a pervasive move by women to resume domesticity after the upheaval of the war. An article from the Sydney Morning Herald of 1946 (as cited by Ambrus p.24)gives a Freudian reading of women's art:

> For all their surface harmony the paintings of Alison Rehfsch present the contradictions latent in some feminine temperaments: A woman with a career is a woman who competes with a man, and this idea overshadows even art, where such barriers do not exist. The majority of women painters are more domineering more powerful ....than their masculine counterparts. But violent colours and dramatic atmospheres apparently must prevail if a woman is to assert herself - the manifestations only of an inferiority complex.

This terminology is specific to Freudian thought. The threat of a 'powerful and domineering' woman daring to 'compete with men' suggests the description of feminine sexuality which prescribes passivity, and female sexual fulfilment, ir the form of motherhood as the ultimate feminine status Freud described in his teleological account of feminine sexuality. A woman who resists her 'feminine temperament' was thought to be displaying neurosis, in denying her 'natural role'. Women were presumed incapable of significant contribution to culture. Any attempt to do so meant that they were channelling their 'libido' away from its natural course.

In the late fifties and early sixties:

> ...implicit messages about the male as normative are complicit with High Modernisms conterminous insistence on form over content and white male artists over everyone else; although the exclusionary ramifications of High Modernism are not expressively articulated within the doctrine because they are so neatly assumed and subsumed by it (Cottingham 1991 p.133).

The primacy of the American influence in painting and abstraction, both areas where men dominated the art scene, made opportunities for Australian women to promote their careers as painters doubly difficult, particularly if they were figurative painters and used personal reference in their work. Sandra Leveson and Lesley Dumbrell could be grouped within colour field and hard edge contemporary movements; however although their work addressed similar issues to their male colleagues, they were not represented in the important exhibition of 1968 'The Field'.

Fashionable masculine discourse, from Freud to Formalism has marginalised women's creative output. Postmodernism still poses several dilemmas for feminists. Firstly postmodern/ post structuralist construction of the subject contradicts feminist essentialist conviction. Essentialist politics has been very important to the coherence and strength of the feminist movement. In postmodern cultural theory essentialism is frequently denounced as regressive and simplistic; whereas personal authenticity is one of the great platforms of the Anglo-American feminist movement, with the familiar slogan: 'the personal is political. '

Denial of the conscious knowing and rational subject, the repudiation of origin and self, is highly contentious for women who are trying to uncover a history which at last is not defined for them. Hester Eisenstein suggests that the denial of the subject has come into being not coincidentally with a movement to mark the acceptance of the previously marginalised and excluded subjectivities of homosexual, non-white, and female. She says:

It is my suspicion that the death of the unified subject came about just at the historical moment when feminists were deciding that the human subject could be female (1991 p. 64).

Postmodern theorists have announced the death of the author, and the demise of history. This is particularly frustrating for feminists who are discovering their historic authorship with regard to works of art and other endeavours.

The position of feminism in regard to postmodernism has been established or denied by various theorists. Feminism may be situated within, as part of the postmodern moment; or remains separate, and in some cases stands as oppositional to postmodernism. Craig Owens in his influential article 'The Discourse of Others: Feminists and Postmodernism' (1983) points to the crucial intersection of the feminist critique of the patriarchy and the postmodernist critique of representation. Many feminists are ambivalent and sceptical in regard to theorising the postmodern. Somer Brodribb writes a damning criticism in her book 'Nothing Mat(t)ers:A Feminist Critique of Postmodernism' (1992). She denounces postmodernism as another masculine theory; and the feminists who draw on postmodern theory as conspirators against their own gender. She attacks the quasi-theoretical status of postmodernism citing numerous and often incommensurate definitions including:

> ..postmodernism is what the French learned Americans were calling what they were thinking (Rajchman, J. 1991 as cited by Brodribb 1992 p.5)

Brodribb goes about admonishing these 'masculine theorists' with humour and scholarly reference. She engages intellectual wit choosing quotes and opinions which show her targets to be misogynist and chauvinist, nonsensical and irrelevant to the arguments where women have vested interests. She detests them for assuming the 'feminine' and appropriating feminist discourse.

Jane Flax designates feminist theory and postmodern theory as separate, but both with psychoanalysis as representing thinking of the present age, because these practices permit analysis of:

> ...how to understand and (re) constitute the self, gender, knowledge, social relations and culture without resorting to linear, telelogical, hierarchal, holistic or binary ways of thinking and being (Flax 1987, p.622).

Psychoanalysis, particularly post Freudian psychoanalysis has been considerably influential in poststructuralist feminist theory, work predominantly by French feminists. Freud's was a revolutionary account of the development of the psychical self, or the unconscious and of sexuality. However it is not a satisfactory account for most feminists because his theory defines female sexuality and subjectivity as negative and oppositional. Lacan reworked Freudian theory linking psychoanalysis to literature and language to give a new account replacing Freud's biological/ontological emphasis on the personality. Although Lacan's work links the social and cultural with the unconscious, and is interesting for feminists in theorising subjectivity, knowledge and desire, it repeats the Freudian centrality of the male ego, only on a collective scale (Grosz 1990, p.191). Liz Grosz advises:

To utilise Lacan's insights without being ensnared by them: this seems the task for those feminists interested in analysing and theorising subjectivity....Yet feminists can accept his views and perspectives at great cost - that of feminist

commitments -for his position is clearly antagonistic to,(though) not antagonistic about, any feminism committed to an equity of the two sexes, and an autonomous position for each. (1990, p.191).

This cost can be seen clearly in the insidious practice of mainstream art critics who are antagonistic to feminism and label particular works as 'post feminist'. This practice acts simultaneously, to disengage women's work from the feminist art history from which it takes its strength and meaning; and to reduce feminist art to a discontinued historic aberration. Amelia Jones alerts us to the postfeminist reference as the 'absorptive operation of incorporating feminism into postmodernism' (1991, p.17).

Experience and history are crucial to the inclusive curriculum. As Griselda Ecker suggests:

A truly genderised perspective would mean that the sex -male or female- of both the artist and the critic is taken into account. This also implies their relation to gender-values in the institutions and within the theories they apply. It cannot be stressed enough that it is impossible to deconstruct this myth of gender-neutrality in art if, at the same time male artists and critics do not develop a consciousness of their own gender. If they do not, we'll have to make it transparent to them that what they term 'natural' or 'general' norms are questionable (1985, p. 22).

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WESTERN PHILOSOPHY AND WOMEN ARTISTS: INFERIOR, SUBORDINATE, PRIVATE AND OTHER.

PENELOPE COLLET

This paper traces women artists' subordinate position through some major developments in Western philosophy from Greek Classicism to European Romanticism. An explanation of the philosophical roots of Western philosophy and culture helps tease out the historical processes and practices which have given rise to current systems of cultural production and representation. The need to account for women's subordination in society is basic to the understanding of women's struggle for recognition and critical acceptance in the visual arts

In this paper the accounting starts in Classical Greece. The early philosopher and mathematician Pythagorus established in language and philosophy a series of dichotomous relations based on geometry. These included the square - a perfect and balanced form, opposed to the rectangle which was less perfect; the circle, like the square - perfect in form, opposed to the oval or ellipse which was less perfect. So there was established a means in Western thought of relating objects or concepts based on the notions of superior and inferior, superordinate and subordinate. This became fundamental to the development of Western philosophy. So we have the establishment of dichotomies such as: man/woman, public/private, subject/object, culture/nature and others.

Lefkowitz (1983, p. 57) suggests that philosophical theory is based on social practice and it, in turn, reinforces social practice. In the Greek polis women were confined to the private sphere and associated with the natural rather than the cultural or socio-political order. Excavations by archaeologists of housing in ancient Greece provide powerful evidence that even within the home women were confined to women's quarters. This increased their dependency on fathers and husbands and excluded them from public life. Women's lives were not valued as highly as men's, female infanticide being estimated at 10% (Pomeroy, 1983, p217). In Greek literature we have evidence of the inferior position of women in society. In the play Eumenides by Aeschylus, Apollo's judgement clearly states women's helpless and passive position. Apollo says:

> That woman you call the mother of the child is not the parent, just a nurse to the seed, the new-sown seed that grows and swells inside her. The man is source of life - the one who mounts. (Eumenides, in Aeschylus, The Oresteia ed 1976, p260)

Green (1985) emphasises the economic basis for women's relegation to private life. She suggests that in Greek society the turning point for women, the move from matriarchy to patriarchy, appears to have coincided with man's recognition of his role in the process of procreation and the need to ensure the paternity of his inheritors.

In Homer's Odyssey, which along with the Illiad, is regarded as central to the development of European epic literature, we have a wife who is trapped in a social hiatus. She is neither a daughter nor a widow, nor is she a complete wife. Odysseus, her husband, has been away fighting the Trojan Wars. She is beset in her home by suitors wishing to marry her and take over her husband's lands. She has no position in Greek society. No protector. To discourage the suitors and put off the need to decide she tells the suitors she will make a decision when her weaving is complete. Daily she weaves and by night she undoes the work done in the day.

Plato, in his Republic, was singular in his recognition of the equality of women. Based on his knowledge of Sparta, the Greek city state where women had equal education and training in the state's armed forces, he proposed that there should be 'equal education for men and women and common marriage and children, so that women might be able to be companions of men and co-guardians of his ideal state'(Green, 1985, p.57). For women and men self-control, courage and justice were the same.Aristotle, Plato's student, believed that Sparta's fall to the Thebans in 369 BC was the result of its liberal treatment of women and the decadence within the armed forces that followed. He wrote that 'man's courage is shown in commanding ... and women's in obeying'. When discussing human virtues he grouped women with slaves because they were not fully rational. Aristotle saw the relationship between man and woman as one of natural ruler and subject.

It was Aristotle's view of women that became institutionalised as part of Western civilisation. Subsequently science, philosophy and gender doctrine have absorbed this heritage so completely that it has appeared 'natural' to both men and women (Lerner, 1986, p.211).

Gerder Lerner, in The Creation of Patriarchy, explores the source of the subordination of women in Western monotheistic religion through a re reading of the Old Testament text. She discovered a gradual restriction of women's public and economic role, a lessening of religious function along with an increasing regulation of women's sexuality. She sees this arising from the Hebrew tribes' ideological struggles against the worship of Canaanite deities, in particular Ashrah the fertility goddess. In the sixth century BC. monotheism was reaffirmed through the formulation of complex laws centred around the purity of the individual. The belief that women spent a great deal of their life unclean because of menstruation and childbirth gave rise to measures to protect men and the temple from the threat of pollution. As a result women were restricted to the private sphere. As Archer(1 983,p277) points out the concentration on ritual purity and differentiation in social function gradually came to exclude women from much public religious expression. They were excluded from studying the Torah, so consequently they were also excluded from schooling in Hellenistic Palestine.

The inscription of the Old and New Testament stories fixed the patriarchal subordination of women, keeping in mind the editing and translation they have received over time. Dale Spender in Man Made Language quotes Mary Daly (1974) who through her careful study reveals how 'males have named themselves as superior and have classified women in negative -terms from non-spiritual to evil, from deviant to other'(Spender, 1980, p. l65). Spender concludes that the process of naming the deity, God, has encoded the superiority/inferiority dichotomy in Western language 'because it establishes one of the primary categories of our world as a male category'(Spender, 1980, p. l66, 167). Women's inferior position in the world was doubly justified, not only because woman was second to be created, born of Adam, created from his rib, but also because she was the temptress who led Adam astray.

As Christianity spread across Europe, the Christian ideal of celibacy was to have a substantial influence on the role of women in Celtic society. In Celtic secular society women were denied a public legal responsibility and were considered subject to their fathers and husbands. However women were able to achieve independence from their families by entering monasteries. By the sixth century AD. in Ireland, women who had become holy virgins were revered and venerated as saints. They were associated with the growing cult of the Virgin Mary who was increasingly seen at this time as more approachable by the common people for their petitions (Davies, 1983, p. l61). The pagan image of woman as sexual, an image of fertility, sometimes war-like was replaced by an image of passivity, a symbol of chaste maternity. The Holy Virgin was a model for Christian womanhood of total purity, virginity, holiness in maternal guise (Herrin, 1983, p. l82). Thus the cult became a means by which female piety could be directed. The church didn't hesitate to emphasise the fate of those lacking in piety, those who were the 'embodiment of disobedience, lust and all the sins which Eve brought into the world' (Herrin, 1983, p. l82). This was seen in the triumph of Mary as mother and is evidenced in the visual imagery of the Virgin and child which came to dominate the visual culture of the time.

A theological shift to an emphasis on the Mater Dolorosa at the beginning of the fourteenth

century gave rise to the theme of the pieta, which first appeared in Germany and spread though Europe to be taken up as a major theme in Renaissance painting and sculpture.

In the Middle Ages the church had come to dominate culture and society. Some women with sufficient means were able to establish their own monasteries and achieve a level of power and self-control that was to cause concern among the male ecclesiastical hierarchy. There grew a tradition of access to learning for women through female monasticism. Bishop Caesarius wrote to his sister Caesaria in her monastery: 'Between psalms and fasts, vigils and readings, let the virgins of Christ copy holy books beautifully' (in Chadwick, 1 990,p39). So women were given an alternative to married life, a scholarly life, an artistic life even if they were barred from teaching, preaching and positions of power in the church hierarchy.

Although recent research indicates that the situation was otherwise, the official line was for rigid cloistering of women. An excellent example of this is recorded in the letters of the extraordinary couple, Abelard and Heloise. Abelard wrote to Heloise: 'Solitude is indeed all the more necessary for your woman's frailty, inasmuch as for our part we are less attacked by the conflicts of carnal temptations and less likely to stray towards bodily things through the senses' (in Johnson, 1992, p.5).

With the growth of feudalism in England after the Norman Conquest in 1066 AD., the abbacies lost their importance as places of learning for women. If we look at the Bayeux Tapestry we get a reflection of the role of women in public life of this period. Few women are considered worthy enough subjects to be represented. Of the six hundred and twenty-six human figures only three are female, two of whom are nobility. The composition takes the form of the chansons de geste, songs of military heroes and their exploits, an epic narrative, secular in nature not ecclesiastical. However the tapestry or rather embroidery was most likely embroidered by women and women camp followers must have existed travelling with the armies. As Chadwick points out this lack of representation serves to 'situate women outside the medieval discourse of political power under feudalism' (Chadwick, 1 990, p.44). Meanwhile in Germany, women's power and prestige within the convents continued to flourish and their contribution to the art of illumination is well documented.

Thomas Aquinas' reading of the Greek philosophers in the late eleventh century led to the reinforcement of the notion of women's 'natural' inferiority. 'Medieval thinkers referred constantly to woman's 'nature'. Thus they accredited the Western notion that female is to male as nature is to culture' (Klapisch-Zuber, 1992, p.14).

The church silenced women and regulated their behaviour through the normative discourses of the sermon and the pedagogical tract (Casagrande, 1992, p.72). The travelling friars, preachers and other churchmen found justification in Aristotelian writings for their teaching: 'in order to be part of society, women had to be part of a family '(Casagrande, 1992, p.78).

Although women were excluded from theological debate, through mysticism and visionary imagery they were able to find a voice. Hildegard of Bingen was one such female mystic and as 'a prophetic voice chosen by God, she was able to assume many sacerdotal functions which the church saw a male prerogatives' (Chadwick, 1990, p.55). The contemporary French theorist Irigaray argues that the mystical experience or 'jouissance' was a means by which women could rise above their subordinate position in patriarchal culture. Through 'jouissance' it was possible to dissolve the subject/object opposition and 'interrupt(ed) male control over language and institutional life' (Chadwick, 1990, p.55). The number of women canonised by the church reached a peak in the late Middle Ages but by the fifteenth century women mystics were treated by the church with suspicion and as time went on they were persecuted as witches .

Apart from women's involvement as artists in the production of illuminated manuscripts, urban development of the Middle Ages allowed for the growth of a class of women skilled in commerce and crafts: occupations such as embroidery (the Opus Anglicum or ecclesiastical embroidery - an example of which is the Syon Cope richly embroidered with silk, metal thread and jewels) and other textile industries such as spinning and

weaving, food production and, in the countryside, farming. This allowed considerable changes in the social position of women providing for inheritance of property and a right to continue in business after the death of the male head of the family.

During the Renaissance philosophers continued to exhort the physical and intellectual superiority of male over female. The female was regarded as physically frail and the qualities which made her suited to caring for children rendered her unsuited to exposure to the dangers of the outside world. Her 'mental and emotional weaknesses...are the natural justification for exclusion from public life, responsibility and moral fulfilment' (Maclean, 1980, p.44). However a growing understanding of anatomy allowed the physiologists to remove the 'unclean' taint from women's bodily functions. Even so they concurred with the church by producing arguments that because of their 'nature' women were unsuited for public office (Maclean, 1 980, p.46).

The social and political changes that took place in Renaissance Italy saw the emergence of the modern state. Education for girls was seen as essential for the mercantile families. The guild structure provided for women but relegated them to the less-skilled activities. By the fifteenth century, art was less under the patronage of the church and increasingly secular in character; its patrons being the wealthy middle class. By the sixteenth century, within the painting workshops the daughters of masters received training and contributed to the workshops' output.

Sofonisba Anguissola, the daughter of a nobleman, was sent away to study in the house of the painter Bernadino Campi. She taught her sisters to paint and was called to the royal court in Madrid where she worked in portraiture. She became in her time an example for other women artists. Her commitment to the genre of self-portraiture indicates an awareness of representing the woman artist as a person of culture and refinement. Chadwick (1990, p.76) stresses that Vasari and other male writers of the time saw Anguisola and her sisters as prodigies of nature rather than artists. At the time when female beauty was becoming identified metaphorically with sexuality, the woman artist could not take part in these discourses on beauty without violating her reputation and social position. Anguissola's self-portraits reflect not the heroic or the divine but the personal, 'the inner attributes of modesty, patience and virtue' (Chadwick, 1990, p.76).

In reality some women of this period had far more freedom than the readings would suggest. Mary Queen of Scots, Elizabeth the First and Catherine de Medici's are three in mind. However we are all aware of Elizabeth's refusal to marry because by the law of the time she would then lose the throne to her husband. The greatest impediment to changes in the status of women was the unchanging attitude to marriage and the conceptualisation of women as either daughters or wives.

Artemesia Gentileschi's father was a painter and she was trained by him as a painter. Both were influenced by Caravaggio. The passive medieval ideals of female beauty were being replaced by images of powerful women. Artemesia Gentileschi's Judith Slaying Holofernes is an excellent example. The naturalism of her female figures and her refusal to titillate or reinforce the nude's erotic appeal combined with her use of powerful composition and lighting sets her apart from her contemporaries. Her heroic women challenge the viewer. Unlike Anguissola who painted herself as a gentlewoman, Gentileschi's self-portrait is a painting of a woman artist engrossed in her craft (Chadwick, 1990, p. 103). Germaine Greer (1979,p207) sees Gentileschi as a 'female equivalent of an Old Master'. She was also a woman who 'rejected a conventional feminine role for a revolutionary female one' (Greer, 1979, p. 207).

In the sixteenth and seventeenth century, the artists Lavinia Fontana and Elisabetta Sirani both received recognition and acceptance in Bologna. Education for women was a tradition in this university town and Sirani was even able to open a school for women artists there. Despite the high esteem extended to each woman the acceptance of women in the public role of artist was not to last. With the founding of the artistic academies in the seventeenth and eighteenth centuries, artists were 'educated' and art practice was professionalised in contrast to the 'training' of artisans in the Renaissance workshops. Initially the academies welcomed women except of course to the life

class which was considered inappropriate for the ladies. Women exhibited and were awarded prizes in their own limited categories. However Greer (1979,p294) points out that they seldom had worthwhile instruction nor the opportunity to win the prestigious travelling scholarships.

During the period of the Enlightenment the nature of intellectual thought substantially changed. The basis of this was the growing awareness of human potential, the growth of reason and an increasingly scientific understanding of the physical world. Philosophers challenged the authority of the church and the literal interpretation of the Bible and asserted the individual's right to freedom of speech and conscience - but only for half the population. In the seventeenth century, British philosopher John Locke supported the state of 'natural' authority of husband over wife; the man having control over property except for that brought to the marriage by the wife. To insure male control it was necessary to keep women in an inferior and dependent position. This he justified by the notion that women lacked the capacity for independence. He also sanctioned revolt which was to have a significant effect on the politics of America and France.

Jean-Jacques Rousseau, whose theories strongly influenced the Romantic movement, established in Emile the view that women are fitted by their 'nature' to take the subordinate role in the family. Canovan summarises his view thus:

> Each sex has... a separate path marked out for it by nature so that 'a perfect man and a perfect woman should no more be alike in mind than in face.. Woman is made to give way to man and to put up even with injustice from him...Woman has more wit, and man more genius; woman observes and man reasons' (Canovan, 1987, p. 86).

In Europe, the Romantic period saw little change in the attitude towards women. Immanuel Kant, Georg Hegel and Friedrich Nietzche all characterised woman according to her 'nature' and kept her firmly in her place within the family. Nietzche wrote in Ecco Homo, 'What a dangerous, creeping subterranean little beast of prey she is!'. His response to how one redeems such a woman was: 'One gives her a child' (in Kennedy, 1987, p. 196).

However in Britain, to go back a few centuries, Francis Bacon had developed an inductive method of reasoning. He was followed by Sir Isaac Newton who influenced the development of a scientific method by which rational and universal laws of nature could be established. Utilitarianism was based on these premises and the 'principle of unity allowed ethics, law and politics to be founded on earthly happiness' (Boralevi, 1 987,p 166). Another English group, the Dissenters, proposed social reform but from within the patriarchal system of the church. It is impossible to ignore the writings of Mary Wollstonecraft who, educated in the stimulating company of the Dissenters, wrote the Vindication of the Rights of Woman in 1791. She argued:

> ...that women are human beings before they are sexual beings, that mind has no sex, and that society is wasting its assets if it retains women in the role of convenient domestic slaves and 'alluring mistresses', denies them economic independence and encourages them to be docile and attentive to their looks at the exclusion of all else (Tomalin, 1974, p. 136).

Wollstonecraft believed girls should be encouraged to have ambitions, to develop mentally and physically to their fullest potential and become self sufficient through employment.

The turning point in male philosophical thought about women and a significant contribution to the growth of feminism came from John Stuart Mill. The concept of women's suffrage had already been established by others and Mill's father, a Utilitarian, had expressed the view that a wife's interest in public affairs was identical to a husband's. John Stuart Mill's attack on 'the application of differential moral standards to men and women' (in Rendall, 1985, p. 285) was published in the Westminster Review in 1824. He rejected the longstanding case of women's biological inferiority arguing that there was no evidence 'that the nature of women should disqualify them from sharing in all aspects of life' (Rendall, 1 985,p286). Because of women's

lack of opportunity in literature, the arts and other fields, their potential for success was inestimable. This highly significant paper, Subjection of Women, included proposals for the suffrage of women, equal opportunity for public function and office, and equality in marriage. Despite being open to criticism on a number of points Mill's writing was 'a fundamental challenge to notions of women's 'nature' and an uncompromising statement of belief in women's capacities' (Rendall, 1985, p.290).

The future at this point looks optimistic for women but it took another seventy years before women were to get the vote and that was in South Australia. In Britain women had to wait till 1928 and their French sisters 1947.

For women artists, the Victorian ideology, clearly stated by John Ruskin in Sesame and Lilies, served to drive them back to the constraints of the private sphere. He championed rigid sex roles: men work in the outside world, women in the home 'where they protect traditional, moral and spiritual values in a new industrial society' (in Parker and Pollock, 1981, p.9). This confinement of women to the domestic sphere threw 'women artists into historical oblivion once Victorian chivalrous sentimentality gave way to a more disguised but potent sexism' (Parker and Pollock, 1981 ,p9). The Victorian writer Elizabeth Ellet recognised the role of social factors in determining women's careers as artists:

The kind of painting in which the object is prominent has been practised by female artists. Portraits, landscapes and flowers, and pictures of animals are in favour among them. Historical or allegorical subjects they have comparatively neglected; and perhaps, a significant reason for this has been that they could not demand the years of study necessary for the attainment of eminence in these. More have been engaged in engraving on copper than in any other branch of art, and many have been miniature painters.

Such occupation might be pursued in the strict seclusion of the home to which custom and public sentiment confined the fair student. Nor were they inharmonious with the ties of friendship and love, to which her tender nature clung. In most instances women have been led to the cultivation of art through the choice of parents or brothers. While nothing has been more common than to see young men embrace the profession against the wishes of their families and in the face of difficulties, the example of a woman thus deciding for herself is extremely rare (in Parker and Pollock, 1981, p. 12).

Parker and Pollock conclude that during the second half of the nineteenth century 'Women's socially appointed 'duty' becomes divinely ordained and her restriction to certain practices an inevitable result of Nature and God' (Parker and Pollock, 1981, p. 13).

History informs us that woman, for the most part, has been confined to the private sphere, has been restricted because of her 'nature' from full participation in public life and work, and has been relegated to inferior status as an artist because her 'nature' has limited her capacity to produce great art. Parker and Pollock in summary say that women artists:

...have not acted outside cultural history... but rather have been compelled to act within it from a place other than that occupied by men (Parker and Pollock, 1981 ,p.14).

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The 15th National Conference of the
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THANK YOU IN ADVANCE FOR YOUR EXPRESSION OF INTEREST.

GENDER AND THE PRACTICE OF TEXTILES

Kay Lawrence

Textiles has been constructed as almost synonymous with women and the domestic in contemporary Australian culture, despite some areas of textile practice being associated with institutions of power [my own area of practice, tapestry for instance, has a long tradition of celebrating economic and state power]. These associations with women and the domestic seem to be the main factor [apart from being 'craft'] in the marginalisation of textiles within contemporary art practice. While working outside the dominant discourse can have its advantages, the problem with such marginalisation is that the work and the issues it raises become invisible, and are not taken seriously outside the area of practice. In recent years, through the impact of feminist and post colonial theories these very factors have led to a re evaluation of the area and the introduction of some of its practices into the mainstream, an issue I'll take up in this paper.

Factors contributing to the marginalisation of textiles.

1. Association with Craft and Women.
It is significant that when I graduated from Art School in 1968, textiles wasn't offered as a discrete area like painting, sculpture and drawing but subsumed under the broad area of 'craft' which was only part of the art teachers curriculum and wasn't available to students studying 'fine' art as it was called then. I trained as a painter and printmaker, and later learnt woven tapestry at a Crafts Council summer school [outside the system of higher education] during the resurgence of craft in the 70's.
Textile skills have been traditionally taught within the family, passed down from (grand)mother to daughter, or otherwise through the network of guilds, teaching skills like embroidery, quilting, spinning and weaving. The other important means of dissemination has been through the crafts pages of women's magazines. While Art Embroidery was taught [almost exclusively to women] in tertiary education during the late ninteenth and early twentieth centuries, many of these areas had lapsed by the fifties and sixties, to be gradually reintroduced as 'Textiles' or 'Fibre' Departments during the Crafts Revival of the seventies. Being late comers with relatively small enrolments has made their position precarious in times, like now, of economic rationalisation. In 1993 the Textiles Dept at Tasmanian School of Art, Hobart was closed down. From 1995 Textiles will be discontinued at the North Adelaide School of Art, and Textiles at the South Australian School of Art, where I teach is under threat if student numbers aren't increased.
This relatively recent re-entry into higher education and its dissemination through the craft guilds and women's magazines, affects the accessibility of textiles, so its generally dominated by women practitioners. Men, with the exception of gay men who are a significant presence in the area, traditionally don't do textiles. There seems to be more stigma attached to men moving into traditionally female fields than there is in women moving into 'masculine' areas. Just as being a 'sissy' has more perjorative connotations than being a 'tomboy'.
This identification with women also affects the status of the medium. When I first began to make tapestries I was asked by a curator when I was going back to painting. I must confess

that at first, I had also unconsciously subscribed to the hierarchy, thinking that the process of tapestry fitted into a life fragmented by the demands of small children but that I'd return to painting when the children went to school. It took some years for me to shake off my own prejudices and realise that I wanted to work with tapestry for its *particular* qualities, not as a temporary substitute for painting.

2. Conventions of Textile Practice

The conventions of textile practice don't conform to those practices that define the traditional stereotype of the artist, in fact they're almost in opposition to those defining attributes: the inspired, original, often anguished creative genius, working in isolation and living outside the conventions of society, Brett Whitely being a classic example. So the conventions of textile practice, copying, skilled handwork, collaborative processes, as well as its location in the home, are often used to explain the lesser status of the medium.

Location in the domestic

Textile practice is most often located in ordinary domestic life with its mundane routines. Textiles have a social function. Objects are made as gifts, as objects of exchange consolidating ties of kinship, eg the christening gown handed down from generation to generation.

Copying

Within textile practice there is an emphasis on the transmission of images through pattern books and copying, rather than on originality.

Handwork

An emphasis on making by hand and on the pleasure of the process. Its interesting that this sort of pleasure is defined as 'mindless'[1] setting up an opposition between bodily pleasure and the intellect, an opposition that echoes the opposition of the 'feminine' (intuitive, in touch with the body] and the 'masculine' [identified with the rational and the intellect].

Collaboration

Many textile processes are collaborative in nature; the sewing bee, quiltmaking, tapestry. The notion of authorship is seen as of less importance than the interaction of the group, or the sharing of skills. There's an emphasis on the processes of making, not just on the completed artefact.

Re evaluating these practices

At present, due to the influence of debates around feminism and post colonialism, mainstream art practices are being challenged, and these very conventions common to textiles are being re evaluated and used by the avant guarde, but somehow without disrupting the hierarchy. Artists using textile processes rarely identify themselves with the medium, so textile practice as a genre continues to remain invisible to the mainstream.

Narelle Jubelin's work is very interesting to consider in this context.[2] She uses needlepoint embroidery specifically for its domestic and feminine connotations to question issues of power, but the meaning of her work is dependent on its art context. Seen in the context of embroidery the point of her work is lost, so its critical that her work maintain its distance from textiles even though its informed by a deep knowledge of the tradition. So the high regard in which her work is held in the visual arts doesn't translate across into the area of textiles.

In a recent exhibition 'Non criminal criminals' [3] addressing issues related to HIV at the Hyde Park Barracks in Sydney, artists with a demonstrated interest in the issues of HIV were invited to respond to the site, using the common format of a pillow case. Although a textile object was chosen as the format because of its associations with sleeping, sexuality and the deathbed, I think its interesting that only one artist associated with textiles, Margaret Morgan, was invited to participate. Artists whose work is informed by a deep understanding and knowlege of textile processes and traditions may have been able to exploit the qualities of the pillow case more fully in tackling the issues of HIV. Such artists I'm sure weren't deliberately excluded from the exhibition, but were just not visible to the curators.

Sue Rowley uses the analogy of border raiding[4] to describe how the mainstream absorbs practices from the margins without giving up its supremacy. In her analogy visual artists make raids across the art/craft border into the badlands of textiles to return with their booty ~ techniques, processes, strategies] to the safety of the visual arts hopefully untainted by their brief association with the 'other'. Psychologists use the same term to identify related strategies in children's play where boys raid and disrupt the play of groups of girls as a demonstration of power.

These issues make the area of textiles very pertinent in discussions of gender and equity.

[Its interesting to note how often textile metaphors are used in feminist theory] [5] An engagement with these issues informs the work of many textile artists including my own, both in the processes I use and in the imagery.

Textile conventions in my own practice

My own practice involves working in both the public and private spheres. Despite the common assumption that ones 'private' work is more important, I don't think this is necessarily the case. I prefer to see the various strands of my practice as merely different, each area of work informing the other, so they are interdependent.

Collaborative work

I have used collaborative processes both in my privately initiated work and in my public comrnissions. The 'Homemaking Housekeeping' quilt. was made by myself and Elaine Gardner for an exhibition she curated 'Quilted Visions' bringing artists and quiltmakers together to collaborate on a work. Our collaboration involved developing the idea and the design together as well as working together on the sewing and the consruction.

The Parliament House Embroidery is a public commission designed by myself and made by the volunteer labour of hundreds of members of the Embroiderers Guilds throughout Australia. This work demonstrated that embroidery as a medium can appropriately express historical themes as well as the personal. Its integrity was heightened, not put at risk by being made collaboratively, and it has been cited[6] as one of the most successful works commissioned for new Parliament House, Canberra in 1988. Even so, as Jude Adams[7] pointed out, its context in the building, being paired in the Great Hall with a massive tapestry made by the Victorian Tapestry Workshop from a painting by Arthur Boyd, resurrected some of the classic oppositions in Australian culture that work to maintain the current heirarchies: masculine v. feminine, universal v. the particular, professional [paid work] v. amateur volunteer work.

The 'Womens Suffrage Centenary Community Tapestries' are a more recent public work, commissioned as a gift to the South Australian Parliament, and funded by public donation, to celebrate the Centenary of Womens Suffrage. I was again the designer and the work was made in public by a team including paid coordinators and volunteer weavers. Both in the imagery, the medium, and the way they were constructed, these tapestries make reference to women's issues. While the work is the result of the collaborative effort of dozens of people there is a tendency to equate the work with the name of the designer rather than recognise the truly collaborative nature of the process. In an attempt to remedy this we published a booklet[8] describing how the tapestries were commissioned and made, identifying and aknowleging the weavers contribution.

Location in the Domestic.

Like many women I have my studio at home, so my work is physically located in a domestic space. Conceptually my work explores ideas arising from the intersection of the domestic with the social and cultural. In both the public and private work I've used ideas and images about women's work and their domestic lives. My current work deals with issues about the construction of gender identity and the relationships between mothers and daughters. eg 'Gender tapestry, Mother, Skull'.

Copying

Recently I've begun to use images I didn't originate, either for their cultural and historical associations in the public work [see The Parliament House Embroidery and The Womens Suffrage Centenary Community Tapestries] or for their personal significance in the more private work. With the consent of my daughter Ellie Wood much of my later work [induding the private work I've shown today] is based on her drawings or on images lifted from the walls of her room. These drawing and images seem to trigger meditative trains of thought, of half concious connections and meanings, that only seem to be articulated through my remaking of her images.

Handwork

The slow repetitive and precise labour of woven tapestry has its pleasures. Its an ordering, meditative activity, but not 'mindless'. In fact the process involves resolving complex problems, and making highly discriminating decisions that demand the complete symbiosis of mind and hand.

So these practices common to textiles, rather than being seen as diminishing the work should be seen as integral, as enriching and informing ones practice.

Context

It becomes important, then, to validate the area of textiles in its own terms,to contextualise an artists work in relation to the relevant textile

tradition, as well as locating it conceptually. My own work is best understood in relation to both the tradition of tapestry and to feminist issues. I've realised lately that it's not enough to just make the work . Its important to have some control over the contexts in which the work is seen and written about, which means curating exhibitions, writing for publication and organising forums where the issues critical to the area can be discussed. To do this I've been involved in jointly curating an exhibition of woven tapestry 'Texts from the edge Tapestry and Identity'[9] with a catalogue containing an essay by Diana Wood Conroy that locates the work in the exhibition in relation to both textiles and contemporary cultural issues. The exhibition will be accompanied by a Seminar on Curating and Writing to be held in Jan 95. Through the exhibition, the catalogue and the seminar, a forum for public discourse can be created, the issues surrounding tapestry practice aired, and the vitality of the medium demonstrated.

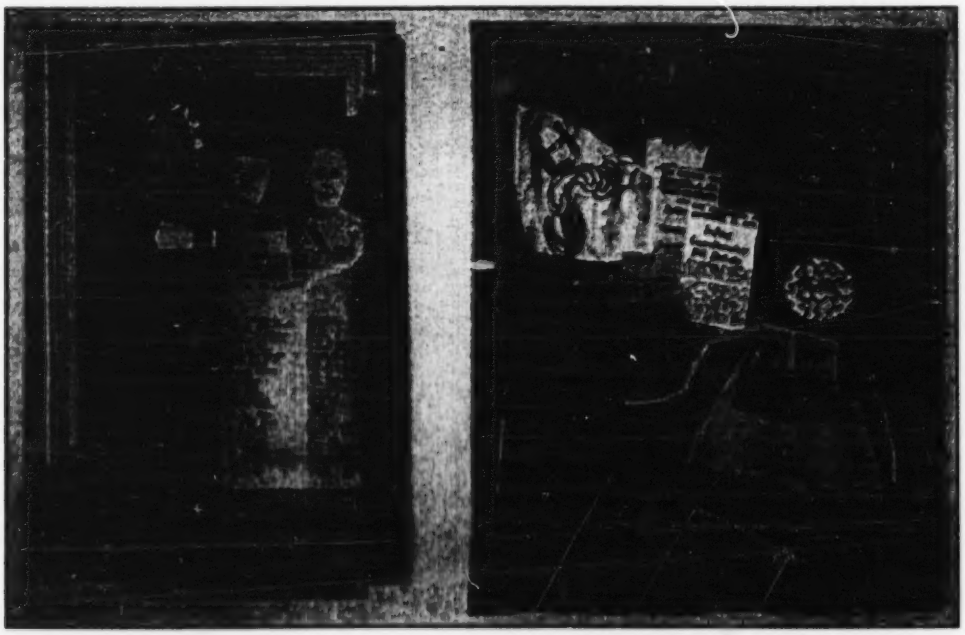
Conclusion

It is important that students have access to textiles for two reasons. First it provides access to a rich and diverse visual and tactile language with profound symbolic significance in every culture. Secondly it provides opportunity to engage with the particular cultural and social issues that surround the area of textiles in contemporary Australian culture, in particular issues of gender and equity.

Notes

1. Peter Dormer, The Ideal World of Vermeer's little lacemaker in Design After Modernism ed John Thackara Thames and Hudson 1988 pp 135-144.
2. See Diana Wood Conroy Intimacy and politics, Object 2/94 p 24.
3. Non-Criminal Criminals A Project and exhibition of Artworks addressing issues related to HIV, Hyde Park Barracks, Oct. 94
4. See catalogue for forthcoming exhibition curated by Sue Rowley Crossing Borders. Contemporary Australian Textiles Art touring the U.S.A. in 95/96
5. eg Judith Plascow, Weaving the Visions. New patterns in Feminist Spirituality Harper and Row
6. Sylvia Kleinart, Myths for the future: The Art of Parliament House , Discourse on Architecture no. 30 1989, p 12.
7. Kay Lawrence: A discussion with Jude Adams , Artlink Vol 5 No 5, 1985 p 12.
8. A Woman's place is in the House. South Australian Women's Suffrage Centenary Tapestries. Office of the Status of Women, Oct 1994
9. Texts from the edge. Tapestry and identity in Australia. Jam Factory Craft and Design Centre, Dec 1994 then touring to Wollongong, Canberra, Launceston and Ararat during 1995.

Kay Lawrence AM is a Lecturer at the South Australian School of Art. She is an established textile artist with a long standing history of individual and community based projects Kay was awarded the Member of the Order of Australia (AM) for her services to the arts, particularly as the designer of the Parliament House Embroidery, 1983-1988.



GENDER DIFFERENCES IN CHILDREN'S DRAWINGS.

Cathy Speck

The observation that there are gender differences in boys' drawings and girls' drawings has been a recurring but little developed theme in research findings. This paper will focus on these findings, with a view to examining how such gender differences in children's art may come to impact on the construction of gender. Consideration will be given to the implications for teaching art to girls and boys, with a view to enhancing successful constructions of masculinity and femininity.

Introduction

Marjorie and Brent Wilson remarked in 1982 that:

> ... boys' drawings contain a profusion of violence, of villiany and vehicles; girls' drawings are full of benign animals, bugs and blooms.[1]

Yet, since their seemingly straightforward claim that there are discernible differences in the content of girls' drawings and boys' drawings, there has been no thorough probe into what it is that makes a boy's drawing, and what it is that makes a girl's drawing; and more importantly, why such a difference.

This lack of questioning is not apparent in gender focussed research in other areas of the curriculum.

In contrast, in curriculum areas such as Science, Mathematics, Physical Education, and Computing, there has been a flurry of recent gender-related research, carried out in response to the perceived disadvantage of girls. Attention has focussed on difference according to gender in ability, participation, outcome, and learning style of students; and how teaching style may impact differentially on boys and girls. It is this very lack of research by art educators, that affirms the low educational status, and feminine orientation, of the art curriculum.

This disinterest in gender and the art curriculum is not a peculiarly Australian problem. When the journal Studies in Art Education ran a special issue on `Sex Differences as They Relate to Art and Art Education' in 1977, the editors lamented the lack of research interest in the subject, and suggested that it may be due to `the mistaken belief that sex differences are either non existent or insignificant in our field'. They called for:

> ... qualitative and quantitative research on: the occurrence and effects on sex discrimination in the art classroom; the differential effects of teaching methodologies and role modeling on girls and boys, and many other important areas of related interest [2].

Yet when the same journal devoted a whole issue to `Gender Issues in Art Education' in 1990, theoretical research was submitted, but an identical objection was made by the editors, who commented that there is still `a need to conduct qualitative and quantitative research about gender issues in art education.'[3]

What little research and curriculum change that has occurred, in response to gender inclusivity, has been in the area of art history and criticism, with some attempt at balance in the presentation of works by male and female artists.

In the 1992 Australian project, 'Gender Equity in Curriculum Reform Project: Gender Equity and the Arts' some very real attempts were made to come to terms with equity issues in the arts. The arts were identified as seemingly benign, as a curriculum area presenting no obvious disadvantage to girls, yet paradoxically with no apparent advantage either for girls to pursue in terms of their career options. The arts industry for example, was identified in the Report as masculine in its control, despite the pervasive and stereotypical feminine presence associated with the arts.[4]

There is some essentialist gesturing in this Report, with recommendations such as the need to value female knowledge in the arts. However the most valuable aspect of the Report, reflecting a socially critical approach to art curriculum reform, is the focus on how the art curriculum operates as a site for the construction of the masculine and the feminine. It is suggested that teachers should:

> Challenge the construction of gender roles which determine appropriate activities and arts experiences(that) the boys/girls may participate in, (for example that) ... girls(may be) ... inside painting while boys are outside playing sport.[5]

It is this general philosophical approach that underpins the analysis of boys' and girls' drawings in this paper, with a particular emphasis on deconstructing the images produced by boys and girls. It is not the choice of activity though that will be scrutinised, but rather the issue of difference in what children themselves produce in their drawings in and out of the classroom, and the implications such differences have on the construction of gender for girls and boys, that will be pursued.

Children's drawings have been studied as measures of development, that is how children go about the complex task of translating perceived three dimensional images into two dimensional representations. In studies of this kind the business of how children solve graphic problems, in differing ways, at varying ages, has thrown considerable light on children's visual-perceptual and graphic development.[6] However studies of boys' and girls' drawings as measures of symbolic thought and conceptual development, and how such drawings may function to shape gender, has still to occur.
The findings reported below point to already existing theoretical evidence that will no longer be judged as benign, as matter of fact or as a set of unrelated descriptions, but will stimulate the much required, detailed critical research into the nature of gender construction in art.[7]

The evidence: difference in content
The research findings about differences in girls' and boys' drawing relate on the whole to the differences in content, although there is a small field of research that has uncovered some difference in the way boys and girls approach the drawing task. The focus in this paper will be on the difference in content, with some small reference to difference in orientation.

Many researchers of children's drawings have noted characteristics similar to that of Wilson and Wilson(1982) concerning differences in the content of girls' and boys' drawings. The difference in subject matter according to gender has been a sporadic but recurring theme in research. The consistency of the findings is both overwhelming and powerful, with the message that art, even that of young children, is not neutral in regard to gendered visual communication. In a study of twenty thousand works of art produced by boys and girls of London, Ballard(1912) found trends similar to those observed by Wilson and Wilson, with boys drawing more ships, vehicles and weapons; and girls drawing more domestic themes such as houses and plants.[8] McCarty (1924) found in a study of the art of thirty eight thousand children, aged four to eight years, differences in the content according to gender, but did not attribute significant difference to her findings. She did however proclaim with caution that '... it might be said that the girls tend towards the esthetic, the boys toward the mechanical, or scientific aspects of life'[9] Goodenough(1926) found that boys are better at drawing the human figure in proportion, showing the human figure in motion, depicting action in the arms, and drawing the figure in profile. Girls are better at drawing in elements of detail, such as eye details, curls in the hair, cheeks, jaw line and lips, and girls tend to solve how to represent problematic clothing well before boys.[10] Anastasi and Foley (1938) observed in their study of Pacific North Coast American

Indian children, that the boys were more likely to draw horses and hunting themes, reflective of their tribal customs, and to use stylised art than were the girls.[11]

Fein(1975) pointed out that oedipal and post oedipal boys draw monsters, dinosaurs, space ships and vehicles, while girls of the same age draw the figures of royalty, kings, queens, princes, princesses, and horses.[12]

Feinburg(1977) observed that boys' drawings are full of differing images of wars, and of ships, planes, artillery and bombs in combat. She has further remarked that in boys' art:

The notion of contest between opposing forces, replete with issues of good guy/bad guy, winning and losing ... manifests itself primarily between the ages of six and twelve years...[13].

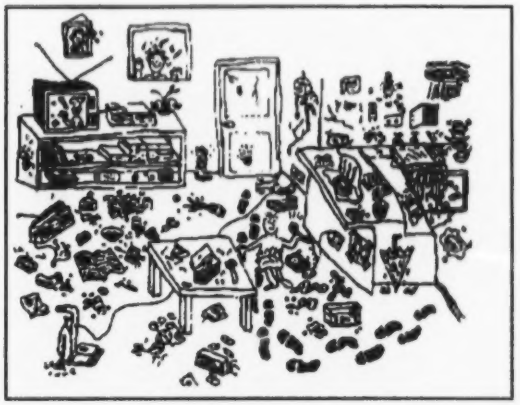
Feinburg found no comparable interest in this subject matter in girls' drawings, which focus on the landscape, people, animals, domestic scenes, and designs; with images of combat replaced by emphasises on nurturance, tranquillity and beauty. The presence or absence of aggression is most apparent in the way boys and girls depict animals. For boys the dinosaur or like creature is shown with its fearsome teeth, emitting fire, or threatening aggression; whereas for girls images of animals such as horses may be depicted in action, but the aesthetic intent, that of beauty in motion or form, is what matters.[14] These findings are reflected in the drawings below[15]:

Feinburg conducted an experimental drawing study on ninety boys and ninety girls of second and third grade, to identify the constructs embedded in the concepts `fighting' and `helping'. She controlled for social class, socio-economic level and the educational programs of the children. The results clearly demonstrated that for boys `fighting' was understood to refer to that of a depersonalised conflict of armies, sports teams, or some rule bound, structured situation. For the girls, however, their drawings of `fighting' showed situations of some interpersonal conflict between friends.

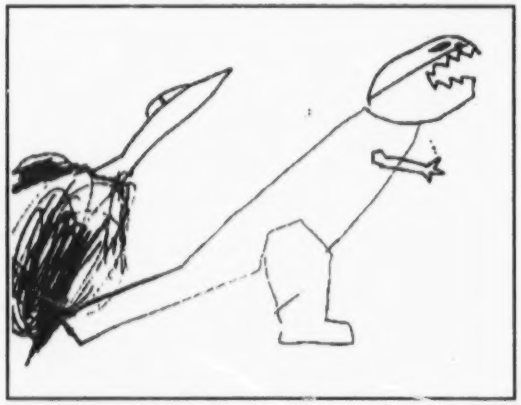
The differences were equally clear in relation to the `helping' drawings in which the girls' drawings of interpersonal helping were to do with helping family and friends, while for boys there was a significant amount of helping that carried overtones of rescue and danger. Nurturance was featured more highly in the girls' drawings than the boys. For the boys' `helping' drawings the task itself was the principal focus, but for the girls it was the emphasis on the helping itself.[16]

Feinburg found, as a result of this study, that boys and girls do select different visual images to portray `helping' and `fighting':

> The fact that in two entirely separate domains, one dealing with aggressive behaviour and the other with affiliative cooperative behaviour, the two groups

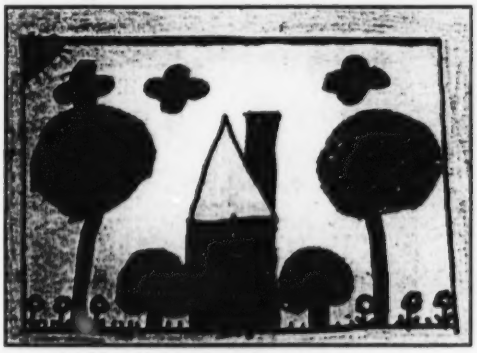


Anton "My room" (Boy 11 years)



Jesse "A Dinosaur" (boy 6 years)

Jennifer "A Princess" (Girl 6 years)



Edith "At Home" (Girl 6 years)

> responded in a consistently opposite manner suggests that there is a fundamental distinction in the way in which they relate to common events. Boys relate to matters of the group - the task, the challenge, and to situations involving a rule system - while girls identify with smaller interactions involving close personal contact.[17]

McGuiness(1979) found that girls' drawings were more human oriented while boys' drawings were more machine oriented. In space drawings, for example, the boys drew the space machines, while the girls drew the people in space.[18]

McNiff(1982) conducted a study of spontaneous drawings produced in the classroom by a group of twenty six children aged six, seven and eight years over a six month period. There was no teacher intervention in relation to the content or form in the artwork. The children produced 1800 drawings, of which 839 were drawn by girls. She also found differences in content according to gender.

She found that girls drew 68% of the drawings of people, most of whom were female friends and other girls, and they showed a preference for depicting the female face, and figure. In drawings of the outdoor environment, drawn by both boys and girls, there was a difference. Girls drew the outdoors in terms of the weather or seasonal change, or the familiar outdoors of the home or school.[19] Girls drew 80% of all drawings of plants, and half of those featured flower drawings. Girls drew more designs than boys, with the girls drawing 66% of all designs, and some of those were worked at consistently over a period of several weeks. In this same study McNiff found stronger trends than Feinburg in relation to drawings of conflict, although it must be noted that McNiff was dealing with spontaneous drawings, whereas Feinburg was dealing with solicited drawings. McNiff found that there was almost no occurrence of conflict in the girls' art, while it dominated the boys' art. Conflict was depicted in a wide range of forms in the boys' drawings of human, machine or animal battle; monsters and outerspace episodes; powerful and fast machines of all kinds; and disasters. Of all the drawings collected and classified as conflict, only one drawing was by a girl. Boys drew 95% of all drawings of machines, and 50% of those drawings were of speeding cars or motorbikes.[20] The unifying factor McNiff found in the drawings by girls was a focus on `stylised aesthetic presentation of their subjects'; while for boys the focus was on `animals and machines of great power and speed'.[21] These findings are not dissimilar to that of McCarty in 1924.

Reeves and Boyette(1983) conducted a study of solicited free choice drawings produced by one hundred and ten children, aged from nine to twelve years, of mixed socio-economic background, who came from four classrooms in the three schools. They found that `boys are less likely to depict domestic scenes than are girls, and they are more likely to depict activity, angular shapes, humans in profile, and violent scenes than are girls.'[22] They also found in human figure drawings that girls are more inclined to draw people from a frontal viewpoint rather then in profile, and to show detail in the eyes of people.
Zirngast(1988) found in a drawing test, in which twelve year old boys and girls were asked to transform a saucepan into some imaginary form, that the visual transformation

occurred along gendered lines. In the visual transformation, the boys turned the saucepan into creations analogous to the Wilsons' male categories of violence, villiany and vehicles; while the girls turned the saucepan into creations analogous to the Wilsons' female categories of benign animals, bugs and blooms. This gendered choice was found, statistically, to be highly significant.[23] Some examples are reproduced below:

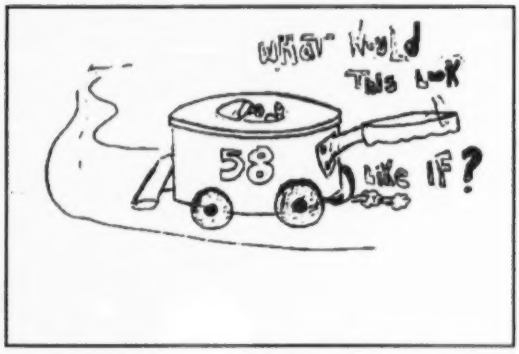
Evidence: other differences

There is some very limited evidence to suggest, not only that the content differs in what girls and boys draw, but that girls and boys may approach the drawing task differently. Gardner, Wolf and Smith (1975) reported that a gender related difference in style is to be found, with the art of three year old boys being more active and showing `a clash of forms in a dramatic and dense array', while the art of three year old girls is less complex in form and quieter in tone.[24]

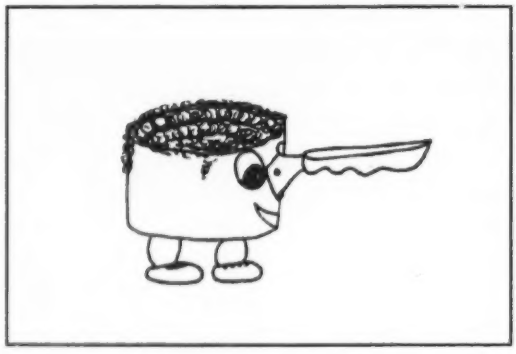
Harris (1963) and Cox (1992) have pointed to girls' superior development of fine motor skills and coordination, and the higher score girls receive on the Draw-a-Man Test testifies to their better drawing skills, when drawing the human figure.[25]

Girls and boys also appear to possess differential abilities to represent perspective. McCarty (1924) found that boys were better at drawing with perspective[26] Zazzo (1948) found similar results with boys showing superior ability `in the intellectual organisation of space' in their drawings.[27] Ian Brown (1992) conducted a cross cultural study of drawing in eight year old boys and girls, using a memory drawing and an observational drawing test, and found that the boys' drawings achieved higher scores on the depth domain than did the girls drawings'.[28] Harris has reported that boys repeatedly perform better than girls in representing the orientation of space, and in the comprehension and the use of space.[29]

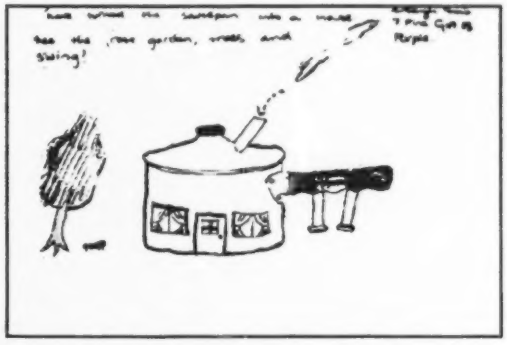
Feinburg found in her study of children's `helping' and `fighting' drawings, that there was a different approach to the use of space for the boys and girls in the area of symmetry. In



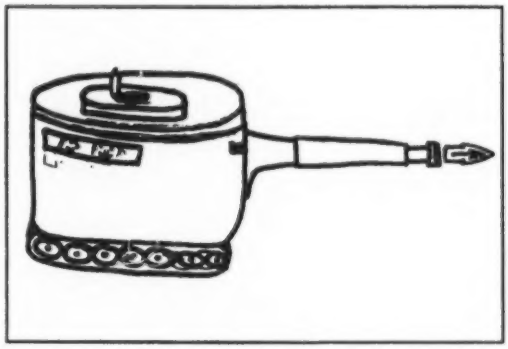
Saucepan image by boy



Saucepan image by girl



Saucepan image by girl.



Saucepan image by boy.

the `fighting' drawings she found that 42% of the girls used symmetry in their drawings, in comparison to a low 16% of boys. The differential use was less pronounced in the `helping' drawings, with 15% of the girls using symmetry, in comparison to 9% of the boys. The total use of symmetry in the drawings for girls far exceeds that of boys: 29% for the girls, in comparison to 12% for the boys.

This is a significant difference, but as Feinburg points out, the differential use of symmetry is due to girls' use of interpersonal imagery in interpretation of the drawing topics. For example, in the `fighting' drawing there was a greater tendency for the girls to place two people on a central axis, confronting each other and exchanging angry words. This visual structure led to a greater use of symmetry for the girls, with the use of symmetry clearly linked to the topic of the drawing.[30] Brown found a similar tendency for the girls to use balance, another term for symmetry, in their drawings, in his cross cultural drawing study of eight year olds. The girls showed a greater tendency to use order and balance than the boys in their drawings.[31]

Zirngast found in her study of the relationship between visual perceptual processing and drawing ability in twelve year old boys and girls, that the girls have a superior ability to process visual perceptual information, that girls perform as well as boys in representational drawing, and that girls have a greater ability in memory drawing tasks. Boys tend to be better at representational drawing than memory drawing.[32]

The evidence presented here is tantalising, because differences according to gender in aspects of the drawing task are beginning to appear in the research. Girls are appearing to perform better than boys in relation to visual perceptual information processing, in the ability to represent accurately the human figure, and they show a preference for the use of symmetry in drawing. Boys appear to have greater skills in the ability to represent perspective in drawing. Boys and girls differ choose to accentuate different aspects of the human figure.

Clearly these differences, according to gender, in orientation to drawing and in visual information processing are areas in need of further research, but the results above are of considerable interest.

Interpretation

The principal aspect to note in these repeated differences in what boys draw and what girls draw, in both spontaneous and solicited drawings, is the regularity and consistency of the findings. It appears to be the case that when given a free topic, or when the drawing is spontaneous, or even when the topic is open to interpretation, that boys and girls draw different things, thus confirming the Wilsons'(1982) classification. It is highly relevant to examine what such findings mean for children, who participate in a curriculum which itself is gender differentiated.[33] It is also worthwhile to consider the soundness of the explanations given by some of the researchers themselves, when attempting to account for the startling differences in content of children's art.

McNiff has explained the differences in what boys and girls draw, as a reflection of some innate, essentially different and dichotomous orientation to the world. The boys' daily depictions of battles are a ritualistic drawing of the eternal conflict that concerns only men, in which boys learn to accept `the necessity of violent conflict and death'.[34] The girls drawings, however, reflect a concern more for the issues of life. For McNiff, the Rousseauvian world of the public male and the private female is daily reborn in children's drawings:

> ...it is clear that boys and girls incline towards different states of equilibrium. As their art has shown, girls are responsive to changes in their natural environment; they are attracted to all living things which have some aesthetic or sensual appeal, and they are connected physically and emotionally to their surroundings and to the people in them. Boys do not express the same interest in the continuities of nature. They consider instead the contradictions of life and death, they are fascinated with animals and machines of great power and speed; and they reflect an awareness that humans are ultimately inferior to the powers of nature.[35]

The claim that men's art and women's art, and by extension boys' art and girls' art, contains biological differences, and that women's art contains a feminine essence, is a well worn and refuted path in feminist aesthetics. Gisella Ecker (1985) is one who has pointed out that it is to the social conditions one must look, not biology:

> What has been imposed on women through oppressive social conditions or prejudice should not be made part of our definition of women's art and thus be further perpetuated. It is true that women took to painting flowers and still lives (whilst excluded from nude classes) ; to handling useless household materials in object arrangements (whilst being confined to this environment); that they took to writing drawing room novels rather than adventure novels and to using wool rather than marble, yet this still cannot sustain any essentialist argument.[36]

Therefore, she argues, it could be concluded that the propensity of girls to draw aspects of the feminine is due to their social conditions, and the girls' negotiation of place within that territory; rather than aspects of biology distinctive to girls.

Feinburg offers a different explanation for her results. Her work, underpinned by the orthodox 1970s belief in `equal opportunities', stated that her findings might well be `unpalatable' to many, because her study pointed to differences in what boys and girls represent:

> Small boys' examination of war and destruction in picture making ... may reflect the male's drive to channel aggressive energy and to identify with society's expectations for him to accomplish, master, control, and to work collaboratively ... When the girl identifies with fighting she does so on a personal level and associates it with matters of `getting along' with significant others.[37]

Feinburg suggests, as a result of the differences evident in the boys' drawings and the girls' drawings, that the path to gender equality requires change in behaviour of boys and girls. Women and girls need to engage in more goal oriented behaviour, of the kind exemplified in the boys drawings, to succeed in a competitive society; and men and boys need to engage in more sensitive behaviour at the interpersonal level.[38]

Reeves and Boyette consider that children's drawings provide an exact visual printout of the child's reality, that `art work taps the child's reality in a direct way'.[39] Thus their findings, that boys and girls prefer to draw different aspects of their respective worlds, demonstrate that children experience differential gender role socialisation.[40] For Reeves and Boyette there is an acceptance that boys are socialised to accept violence and aggression, with their hope for change lying in an ideal world where there may be gender role transcendence.

The assumption underpinning Reeves' and Boyette's approach is that the environment shapes how boys and girls come to represent the world. Environment is used here to refer to all aspects that may influence gender development, such as parenting style, language used in interactions with a child, bedroom decorating style, child care/ school environment, teacher time, toys, dress, exposure to sport, popular culture, and many other variables. This means that children are socialised into a pre-existing arrangement of gender differentiation; that children `pick up' on gender stereotypes in the above areas, and that `if boys and girls are different, they are not born but made that way'.[41]

This kind of explanation, though, is a one-way view of how children come to acquire knowledge, beliefs and behaviours about the world. It ignores the fact that children themselves are agents in their own socialising, as a recent study by Thorne (1993) demonstrated. In a longitudinal observational study of children at play in the classroom and in the school yard, Thorne established that children themselves actively participate in their own socialising; she observed children acting, resisting, reworking, and creating their own gendered socialisation continually in play situations.[42]

Thus using this model of children actively shaping their gender identity, the boy who

engages in drawing battle scenes based on a popular culture source is rehearsing aggressive strategies to win, to conquer; while the girl who draws scenes of the interior is rehearsing her confinement as a private person to the domestic, to the interior.

Further issues

There are several further issues to consider in relation to the data, cited as evidence, that given a free choice boys will produce images that tend to be action centred, and that girls tend to produce images to do with nurture and the aesthetics of design. The first issue to consider is how `free' is a drawing based on free choice? It is well established that teachers in classrooms teach boys and girls differently, and this in turn entails differential treatment. Girls are praised for producing neat, tidy bookwork, girls are `recruited' by teachers to be the keepers of order in the classroom, girls are challenged less by teachers' questions than are boys, girls learn to work quietly because they receive less teacher time, girls learn via encouragement to speak quietly, and girls are praised more for their appearance than are boys.[43] Boys on the other hand are perceived by teachers to be more challenging than girls, to be more active, and as possessing more intellectual promise than girls.[44]

It is little wonder, then, that the `free' images boys produce differ from those produced by girls. It is also not surprising that girls produce work that is less concerned with action, speed, challenge, but rather is aesthetically pleasing. It is also not surprising that girls' images are concerned with domesticity, nurture, safe spaces in the environment and so on. There is a plethora of data to support the shaping of girls' behaviour in preschools and primary schools. The materials boys choose to play with, in free play periods in preschools and early primary schools, are similar to the images they draw. Boys play with cars, sandpit constructions, diggers, tractors, blocks, lego, use the climbing frame, and ride bikes; whereas girls choose to play in the home corner and recreate domestic scenes and dress up, use art materials, and in the library corner read books that themselves contain gendered text and images. In outdoor activities girls play closer to home or preschool buildings than do boys, and play in imaginary structures; while boys tend to venture further afield in their play, and build real structures to play in.[45]

It is therefore entirely predictable that key concepts such as `fighting' and `helping' would, as in Feinburg's study, produce gendered results. The differential interpretation of `helping' and `fighting', by boys and by girls, had been predetermined by many `free' play choices, and adult interactions, well before Feinburg asked the children to draw for her.

The second issue to consider is the legitimation of free choice work. In process writing, for example, free choice has been advocated in order that children may write about their experiences and `own' the product; the writing is edited, published and placed in the classroom library. However, it has become evident that free choice writing has unintentionally legitimised `unreflected and often extreme versions of masculine and feminine behaviours'.[46] In process writing boys have frequently engaged in a celebration of aggression, with a teacher commenting, with considerable accuracy:

> A lot of the boys' stories centre around violence, horror, blood and guts ....[47]

Thus while Marjorie and Brent Wilson differentiate what boys draw from what girls draw, their distinction ought also to be read as a comment on a certain kind of unfiltered artwork, and artwork itself based on a highly gendered source: that of popular culture.[48] One could hardly expect then, that boys' spontaneous drawings reflective of the superheroes of popular culture would not contain images of violence, villiany and vehicles. The only outcome of the reverence for spontaneous drawings of children, or a solicited free choice drawing, is a legitimation of gendered socialisation, with overt masculine violence accepted as the norm for what boys draw.

Similarly while free choice drawing may appear to researchers such as Reeves and Boyette to present a direct line to children's concept bank, in fact, as Clark has pointed out:

> Wherever `choice' is involved in the curriculum, whether of activities, writing topics, reading materials, or manipulative materials it is likely that the outcome will be gender differentiated...[49]

Thus the evidence presented by Wilson and Wilson; Fein; Feinburg; Gardner, Wolf and Smith; Goodenough; Anastasi and Foley; Ballard; McGuiness; McNiff; Cox; Harris; Zirngast; Brown; and Reeves and Boyette, of gender differences is not evidence of a fixed, essentialist art of girls and women, that differs from the art of boys and men. Nor is it evidence, of how children are passively shaped by society, to produce stereotypical masculine or feminine visual images. Rather it is evidence that contributes to a more complex picture of how children are shaped, and how they themselves, as boys and girls, actively shape themselves as masculine or feminine, and thus partake of the construction of their own gender.

Boys, girls, drawing and gender construction

What is of considerable interest, then, in this analysis of the gendered content of what boys and girls draw, is why the children themselves draw images that are so clearly masculine or feminine. Clark has argued that for young children in preschool and primary school `achieving successful masculinity or femininity is central to the children's sense of who they are...' and where they will end up in the world.[50] The difficulty of course is achieving that sense of successful, equitable, masculinity or femininity. Language is a key tool for humans in this process; Davies has studied how children learn to use linguistic tools to assist them:

> As children learn discursive practices of their society, they learn to position themselves as male or female, since that is what is required of them to have a recognisable identity within the existing social order.[51]

And just as the linguistic discourses are central for children in this process, so too are the visual discourses of drawing and painting of equal importance. Children work at the constructs of the masculine and the feminine, sometimes in stereotyped ways, other times in resistant ways.

Boys and girls, then, engage in a complex working, reworking and negotiating of their gendered selves in many of their play activities, including art. To use a post structural analysis, children are not shaped in a passive way by monolithic and dominant social and political structures, instead they `actively take up the discourses as their own through which they are shaped'.[52] As Jones has pointed out: `Girls become `girls' by participating within those available sets of social meanings and practices - discourses which define them as girls'.[53] In a similar way, boys `become' boys by this process.

It is, then, within this context that many girls come to draw themselves as a passive princess, decorative, and dressed for masculine admiration. Such a drawing may represent a young girl, as an artist, working at and constructing a gendered hierarchy of power. This is but one example of how drawing may operate at a symbolic and stereotypical level for girls. Schematic drawings such as that of a princess, drawn almost to formula, have been described as `wooden and lifeless' artistic creations, yet in terms of their gendering function, they are powerful shapers of many girls' versions of the unreconstructed feminine.[54] There are other similar gendered constructions apparent in the art of boys and girls.

Given the centrality of drawing as a language for children in working out and defining their position in society, it is timely to consider some change to the gender stereotyping children engage in when drawing. Educators have examined how to enhance gender equity in almost all curriculum areas, and curriculum materials have been modified, but drawing has remained outside the net. Yet children continue to use what they draw as a visual negotiation of their place in society, just as they use what they write, what they speak, and what they play with, in their working out and constructing the gendered self.

It would seem that the issue of `free' choice in drawing is problematic. As Clark has demonstrated, free choice topics function in written language, and by implication in drawing, to legitimise unreflective gender constructions. Therefore ought not drawing (and painting) topics be set that function to create successful masculinity and femininity, rather than permitting children to perpetuate unsuccessful versions thereof in their free choice art. Consideration needs to be given to the appropriate place for free choice drawing, and the inclusion of more specified topical

drawing; such as more observational, scientific, technical and mechanical drawing for girls; more still life and decorative drawing, and more detailed human figure drawing for boys; and to fantasy drawing for boys and girls that is not gender blind. Drawing topics ought also to be related to discussion about gender construction: for example in observational drawing of a treadle sewing machine, discussion ought to ensue about who might sew in the household? In general, much more thought and planning ought to be devoted to the drawing topic, in order that teachers may intervene in the area of unreflective content in boys' and girls' drawings.

Conclusion

There are gender differences in what boys and girls draw, but there seems no inherent reason to believe that there ought to be such overt, stereotypical differences. The negotiation of successful masculinity and femininity is important, and visual representations of self and others are a part of this larger discursive process of social positioning. The interesting project is to explore how children may use art in a gender liberating way.

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15. These drawings are in the collection of the author, and are used only as an illustration of the research findings.
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CONSIDERING GENDER EQUITY POLICY AND RECENT DEBATES IN RELATION TO ARTS EDUCATION

Sue Davis

I recently asked some children (5–7 year olds) what they would like for Christmas. The responses were as follows:

Girl:	*I'd like a sleepy time Barbie, some drawing and painting things and some stuff to make jewellery.*
Boy 1:	*I want a Tonka truck, or maybe a bulldozer.*
Boy 2:	*He got one last Christmas too.*
Girl:	*Yes, but he broke it, you should see what he does to them.*
Int:	*(to boys) Would you like dolls or drawing materials too.*
Boys:	*No, that's girls stuff.*
Int:	*So what's boys stuff?*
Girl:	*Playing football and doing rough stuff.*

When such different expectations about appropriate gendered behaviours are already expressed at this age, it should be no surprise to anyone that 10 years later, when students come to select school subjects, that boys and girls are making different kinds of choices and valuing different things. Furthermore, even when they make the same kinds of selections, boys and girls are often having different experiences of school and emerge with different outcomes.

The late 80s and early 90s have seen a major shift in education from inputs to outcomes. It was only a matter of time before public attention was drawn to the statistics regarding boys' achievement and their relatively lower achievement overall compared to girls 1. This, of course is not a recent phenomenon, and a more long term view of outcomes reveals that girls' school achievement has not lead to female domination within the public domain. However, it has lead to a re-examination of the focus of gender equity programs and the possible need for specific strategies for boys.Towards the beginning of the Gender Equity and the Arts project 2 we analysed the participation and achievement levels of exiting senior students by gender, and were concerned by what we found. More boys take visual arts (in Queensland) than any other arts subject, but almost half of these boys in senior secondary school 'fail'. For this particular year in Queensland (1991) 42% of boys exited with a low achievement or very low achievement rating (this was a greater proportion than any other arts subject). Anecdotally teachers told us that they believed that this was occurring because boys (far more often than girls) were not taking their subject seriously. Therefore two of the focus areas for the project were looking at exactly why boys and girls were or were not taking arts subjects, and how they regarded arts education.

Table 1

Art achievement by gender, Year 12, 1991

SUBJECT	VHA & HA		SA		LA & VLA	
	M	F	M	F	M	F
ART	22%	41%	37%	42%	41%	17%

Statistical information such as this has drawn immediate calls for teachers to reconsider the curriculum that they are offering to boys with criticisms that the content must be too 'feminine' and that the teaching staff (predominantly female) are somehow to blame (ie by not providing 'strong' role models for boys). This kind of critique raises immediate concerns for anyone truly interested in gender

equity. For what we still have is a curriculum which values male choices, content and experiences above those of females. This has been reinforced by gender equity programs for girls which have emphasised girls taking on non–traditional (or male) subjects. As Sue Johnston points out:

There is evidence of a movement of girls' preferences more towards the preferences of boys. Boys preferences have changed little...There is an established hierarchy of subjects in the school, with mathematics and physical sciences holding a more valued position than other subjects (Johnston, 1993).

We have not seen any move to value and promote girls' preferences or the encouragement of boys to take subjects girls traditionally enjoy. We have been training girls to be more successful within the male domain.

If the school subjects which males enjoy continue to occupy positions at the top of the subject hierarchy and the subjects that girls have clustered in, enjoyed and felt safe and supported in, are now to become more 'masculinised' to encourage boys' participation, progress in gender equity will surely have taken a backward step and firmly revealed what our culture (and education systems) have to say about valuing the feminine and girls.

In this paper therefore, I will consider the basis for gender equity programs in education (and relevance to the arts)and issues in regard to both the participation of girls and boys as well as possible ways forward.

The Gender Equity and Curriculum Reform Project (1990–93) aimed to focus attention on ways to undertake fundamental curriculum reform to ensure more equitable outcomes for girls and boys. The 1991 position paper Gender Equity and the National Collaborative Curriculum identified three key areas of reform required to create a more gender inclusive curriculum.

The position paper stated that meaningful change in the content and construction of curriculum would only come about if each of the following were addressed:

- making all areas of the curriculum equally accessible to girls and boys
- valuing female knowledge and experience
- critically examining the social structures which are detrimental to girls and women.

In developing this framework (which has also been utilised and elaborated upon by other educators and academics in the field) the writers drew upon the experiences of educators who throughout the past twenty years had been working towards improving the educational experiences and outcomes for girls. Upon examining these perspectives in the current context, it is interesting to consider how well the perspectives (and the order of them) apply to addressing the education of boys (in this case particularly in relation to the arts). In the following discussion, I will therefore explore the basis for the three perspectives (referring to examples from the arts), their application to both issues for girls and boys, and then consider a possible framework for future work in the area.

Perspective 1. Liberal feminism: making all areas of the curriculum equally accessible to girls and boys

In much of the early feminist writings the focus was mainly on describing ways that women had been treated as unequal. Calls for change were directed at finding ways of moving more women into traditionally male dominated structures and roles. The kind of feminism which leaves the institutions and knowledge formations largely intact by seeking women's inclusion in them, has been termed 'liberal feminism' (critiqued in Austin and Kristeva in Moi: 1985). The category of genius and the 'canon' remain largely untouched; initiatives in this area have focussed on finding the 'lost' women artists (or as Pollock ironically calls them 'the old mistresses'), broadening the categories to include women and writing 'revisionist' histories. This has lead to the publication of some very valuable histories and anthologies.

Within education, initiatives in this area have mainly focussed on finding ways to reduce the barriers to girls, accessing the more highly valued and masculinised areas, such as higher level Maths and Science, sporting activities and careers in non–traditional trades. Little attention has been paid to what the issues might be in the arts. While the arts have been

considered 'worthwhile' educational experiences, they have not been seen as important, and so calls for more boys to take arts subjects have rarely been more than a platitude.

Those who wish to focus then on encouraging boys' participation in the arts therefore need to look beyond the arts classroom and to what the school and the culture are valuing as important educational experiences for boys. These are more likely to be the barriers to boys' participation (and their successful participation).

Int: Are you taking any arts subjects this year?

Troy: No, I got a Very High Achievement for Art last year, but I didn't take it this year. I decided to concentrate on the more academic subjects, so you can get into more courses after school.

They are 'dead end' subjects, leading nowhere. If you want to get a job, you avoid these subjects like the plague (Year 12 boy).

A lot has to do with the culture of the school. Parents want boys to do 'hard core' subjects like maths and science. A lot of them would like to take Art but they don't because they have got pressure from parents saying, 'Can you get advertised as being more beneficial for work by other teachers and guidance officers (Art teacher).

Meanwhile the issues for girls in terms of access in arts education have also been rather invisible. Girls' greater participation rates in arts educational courses (girls average 60% of students in arts courses at school and 70% at universities, but make up only 40–50% of arts workers) is not mirrored in arts participation (as art producers, it certainly is as art consumers though) in the workforce, nor at the top of the hierarchies.

Table 2

Proportion of Year 12 enrolments in tertiary–accredited subjects by sex, Australia, 1986 and 1991

1986

Subject	Males	%	Female	%
Creative and performing arts	8 021	28%	20 920	72%

1991

Subject	Males	%	Female	%
Creative and performing arts	13 556	31%	29 668	69%

Table 3

Participation in employment by sex, Australia, 1981, 1986, 1991

Arts Workforce 1981

OCCUPATION	Males	%	Female	%
Painters, sculptors and related creative workforce	6 952	60%	4 610	40%

Arts worforce by sex - Australia 1986

OCCUPATION	Males	%	Female	%
Artists etc	756	56%	584	44%
Painters, Sculptors	1 262	60%	854	40%
Photographers	4 164	80%	1 052	20%
Designers/illustrators	6 923	52%	6 483	48%

Arts by Workforce - Australia 1991

OCCUPATION	Males	%	Female	%
Artists etc	1 390	49.5%	1 416	50.5%
Painters, Sculptors	1 528	53%	1 379	47%
Photographers	3 937	75%	1 308	25%
Designers/illustrators	9 194	53%	8 099	47%

Source: Census data, Australian Bureau of Statistics

Table 4

Mean Annual Income for Artists 1898

Mean Annual Income	Males	Females
	25 900	16 200

The content of arts curriculum (particularly arts history) has still centred predominantly around work produced by men, and furthermore there are certain areas of art production (e.g. those that rely on more technical computer, video and construction skills) where girls' participation has at times been limited.

What was also highlighted by our project was the need for further research to be conducted into the participation by Aboriginal and Torres

Strait Islander students and students from non–English speaking backgrounds in arts subjects (by gender). There was some evidence that their participation in arts subjects (particularly in the post–compulsory years) may not be the same as that of other populations of students. However, in our sample, it was noted that both Aboriginal boys and boys from non–English speaking backgrounds were likely to participate in visual arts rather than other arts subjects and particularly in the post–compulsory years. The extent to which the curriculum includes and values their experiences and interests is also an area which requires further analysis.

Perspective 2. Radical feminism: valuing female knowledge and experience

Radical, cultural or women–centred feminism, rejects a male paradigm and seeks to identify and celebrate that which is female. It is in this area that feminist artists have mainly been concerned with exploring the existence of a 'feminine aesthetic' through the style, forms, processes and content of women's artwork.

It is argued (see Case, Nochlin, Parker & Pollock) that the fine art traditions we have inherited are male produced and defined. The art practices that women did engage in historically have been devalued or ignored. So on one level this perspective seeks to identify and celebrate those endeavours that women did engage in e.g. tapestry, knitting, embroidery, cooking and other domestic crafts, personal performance theatre such as 'the salon' as well as valuing the content of women's work (such as floral paintings). But as Ecker (1985: 15–17) points out it is important here not to 'essentialise' women's experiences and set up the artistic work of women being linked to an 'essential feminine nature'. Women painted flowers because they were excluded from nude classes; their artistic production was historically constructed.

Another dimension of this kind of perspective comes to us from the French feminists such as Kristeva, Cixous and Irigaray. What they discuss is the way in which the 'symbolic order' has been phallo–centric in orientation. The feminine therefore provides a site from which this order can be disrupted and deconstructed.

Cixous and Irigaray in particular have supported the development of a positive representation of the feminine in discourse in the form of ecriture feminine (women's writing). Having been constructed as 'other' Cixous argued that women should 'work on the difference' – both the sexual and linguistic difference:

> Woman must write her self: must write about women and bring women to writing, from which they have been driven away as violently as from their bodies – for the same reasons, by the same law, with the same fatal goal. Woman must put herself into the text – as into the world and into history – by her own movement (Cixous, 1975 in Humm:196).

Opportunities to see art by women, let alone experiences in education which promote a valuing of women's art and aesthetic endeavours are often limited in arts education. When asked, many students find it very difficult to recall the name of one female artist.

From an interview with art students Leslie and Kate:

Int:	What artists have you learnt about?
Leslie:	The guy that did the last supper and that one there (Uccello).
Int:	What women artists have you learnt about?
Leslie:	None.
Int:	Do you know about women in the Renaissance?
Leslie:	No.
Kate:	No, they haven't been mentioned.
Int:	So in the book (art text) there's no paintings of women?
Leslie:	Yeah, there's paintings of half naked women, but no paintings that women have painted.

This lack of exposure to work by and about women is not necessarily because of lack of effort on the behalf of some teachers. Some teachers who had attempted to focus on the arts and experiences of women in a co-educational secondary art class told us about the derision and harassment that followed. While girls had been long used to learning about the achievements of men, the boys were clearly at ease with having to spend time focussing on the experiences of women. Both boys and girls were more used to learning about the experiences of male artists, therefore it is often not only boys who are the ones who may reject a focus on 'feminine' experiences and arts in the curriculum. Some project

teachers found that if there are boys in the classroom and the girls feel that the boys are somehow being threatened or 'blamed', some of them will leap to the boys' defence.

There is a range of art books which have become available over the years that have helped some teachers begin to address this area, often a gap, in students' education. Very few of these have actually been designed as curriculum materials nor are necessarily readily available:

> I choose examples of women's works as well as men's if they fall into the specific area being studied. There are no books specifically on women artists at our school that I'm aware of (Art teacher).
>
> It is difficult to find suitable texts and materials which pursue women in the arts, except for contemporary artists (Art teacher).

As well as this it is important to recognise the voices of groups of women, such as Aboriginal and Torres Strait Islander women and women from non–English speaking backgrounds who have generally been silenced (even within feminist writings) and are only now starting to be heard. One of the things this has meant for some art teachers has been a re–examination of forms and aspects of arts production and notions of tradition based on creativity, innovation and individual expression, notions which are particularly valued in western (male) traditions. Another interesting issue which arose from our work (though with not enough data to draw any conclusions in the report) was that more students from Aboriginal and Torres Strait Islander cultures and non–English speaking backgrounds were taking visual arts and less were enrolled in the performing arts. Some people felt that part of this was because of the focus on the body, particularly in drama and dance and that students wished to avoid situations where they might make a fool of themselves (and be 'shamed'). This is certainly a possible area for future investigation

Valuing the feminine can also be expressed in schools through the equal valuing of all subject areas, including those that have been considered as 'feminine' in the past. This is not merely an altruistic action, as it has been widely acknowledged in recent times that the future growth areas of industry (e.g. service) rely heavily on skills and competencies that traditionally have been associated with women e.g. communication skills. What is also of significance in this area is the fact that many girls particularly enjoy their experiences in arts classrooms. They often feel supported and valued in these classes feeling that they have a 'voice' and can express how they view the world. It is important that these experiences be appreciated and documented, and any rush to further 'masculinise' art curriculum be mindful about jeopardising these positive experiences.

Perspective 3. Post–structural feminism: critically examining the social structures which are detrimental to girls and women

There are different descriptions of a third kind of feminism. The terms used include materialist (Austin), avant–garde (Kristeva in Moi: 1985), socially critical and post–structuralist (Davies). Within descriptions of these areas there is a recognition that biological differences between males and females are minimal. The social construction of gender is interrogated with the intention of moving beyond simple dualisms of male/masculine and female/feminine, with the feminine on the bottom of the dualistic hierarchy, as our basic social organisers. It is recognised though that before moving beyond the dualisms, a 'feminist' aesthetic will need to have established a recognition of the feminine and the historical construction of feminine as other (and inferior):

> Feminist interventions demand recognition of gender power relations, making visible the mechanisms of male power, the social construction of sexual difference and the role of cultural representations in that construction (Pollock 1988: 9)

For Ecker a 'feminist aesthetic' would require 'feminist investigations of aesthetic theory necessarily aimed at a critique of traditional assumptions... relative to the historical moment with its specific necessities' (Ecker, 1985: 21).

Kristeva and others propose a third area where we move beyond gender as a major social and theoretical organiser of social practice, knowledge and human experience (Kristeva in Moi, 1985). Bronwyn Davies interprets this within educational contexts moving beyond a

liberal humanist approach of fixed realities and unified identities. She believes children can then be 'free' to acknowledge:

> ....the ways in which each form of discursive practice constitutes them differently. At the same time, they need access to forms of discursive practice where their social practice is not defined in terms of the set of genitals they happen to have (Davies, 1989:141).

It is in this area that is being drawn on in much of the valuable work currently taking place in relation to the construction of gender. What this work involves is providing students with opportunities to analyse and critique the various kinds of everyday discourses that surround them about gender. Some of the most interesting work can involve bringing into the classroom the kinds of texts that students have ready access to and which contain very strong messages about appropriate gender roles (eg we have found baby cards, children's birthday cards, toyshop catalogues very useful as starting points). Students can then be engaged in looking at the power of these messages, implications for their lives and others and then, most importantly, examining contradictions which emerge within the culture gaps, alternatives, sites and opportunities for contesting dominant discourses. In this way, hopefully, we can provide students with opportunities to value different ways of being and to provide them with some skills for understanding and challenging limiting messages and expectations.

It is easy for some people to wish to short-cut this process and to say 'but the full range of practices are already available to everyone – both girls and boys can do anything they want', but the kind of work Pollock and Ecker propose is essential in recognising that the current practices are still largely defined in masculine ways. Before moving beyond dualities, feminist or feminine art practices need to be as equally valued as the masculine areas currently are, and to be equally available to men as they are to women. The hard work of addressing the basic access issues (liberal approaches) and critical analysis involved in challenging foundational assumptions and valuing the feminine (radical) needs to continue to achieve this significant shift.

Work within this area in the arts can focus on involving students in investigating the ways that femininities and masculinities are constituted now through art works and practices and have been constituted historically. With existing resources (which you may feel are inadequate or even sexist) it is possible to ask questions about whose work and experiences is included, whose is not, and to look at the ways that some artists come to be valued more highly than others. This kind of investigation is validated by statements in the National Arts Statement which say that:

> In powerful ways, the arts help to construct, reinforce, challenge and transform social, cultural, political and religious values... The arts are never neutral. They are the embodiment of values, opinions and choices. The arts can be used to preserve and maintain tradition; they can also be dynamic agents of social change (AEC, 1994:4–5).

Student work can also be analysed for messages about the construction of gender and critical questions should be debated, for example, whether a product can be regarded as 'good' art if it is sexist and/or racist. In particular, the exciting potential of the arts in this area is the way that students may use the arts for social commentary as well as finding ways to transform meanings and to create new and different ones. This draws on what some feminists describe as the need for feminist critique to concern itself with three phases – those of deconstruction, reconstruction and construction. Therefore a problem is not only identified but a 'spur' towards action is provided (Gunew, 1990:23) and students engage in producing cultural products which present alternative views.

A final point I'd like to look at before moving on, is the way that philosophies or purposes of arts education may need to be addressed to ensure that a range of opportunities to participate in the arts are available to both boys and girls. During our project, many students (girls in particular) clearly valued the opportunities they had in the arts to express themselves. While self expression is clearly a valid purpose, a broad and worthwhile education needs to prepare students to use the arts in at least four ways (and these are often linked):

- as a means of personal expression – it is important for both girls and boys to be

able to explore their place, identity and perceptions of the world through the arts

- as preparation for vocational and further study purposes – both for those students who wish to pursue a career in the arts and in the application of arts learnings and competencies to other areas
- as a recreational activity – both as a participant and a discerning arts consumer
- as a means of developing social and critical understandings – being able to analyse the range of texts and discourses around them, but also to be able to use the arts as social action.

A way forward: gender equity and including issues for boys

None of the three perspectives just described are by any means obsolete, and each have been very valuable for addressing issues for girls. However, they are premised on a notion of girls' exclusion from a valued culture. When girls were encouraged to do Maths and Science, it was because the 'community' recognised that these subjects provided access to socially valued educational opportunities, careers and financial benefits. While many girls have rejected these calls, they often feel guilty, because they believe that these subjects are important. Simply reversing the strategies to apply to education of boys' issues does not work. In encouraging boys to take up (and value) what have been traditionally feminine options we are asking them to value things that many have regarded as peripheral and insignificant. In considering a way forward which takes into account the history of education of girls' initiatives (and recognises the need to continue work which aims to improve the position of women in our society) and works towards addressing boys' participation and outcomes, the following framework may be useful:

- Understanding boys' experiences and cultures – As previously noted, it has often proved very difficult for teachers to begin with access issues and attempts to improve participation because boys are being asked to value areas that they do not hold in great esteem. That is why some practitioners have opted for single sex classes or groupings where students may begin by investigating their specific gender experiences (or those of men historically, orrepresentations of men in art etc).
- Facilitating an investigation of the ways in which masculinity and femininity are constructed through the curriculum, the school and society – Once a starting point has been established where boys feel comfortable, it may then be possible to broaden the investigation to explore different constructions of gender, femininity, masculinity and the relationship between these. Through their own critical investigation processes students may then come to understand that which has been excluded and devalued and why.
- Valuing female/feminine experiences and histories – If we wish to arrive at a point where all students are able to equally access the full range of subject and life options, then we have to find ways to move beyond looking only at masculinity with boys and to provide them with knowledge and experiences that previously they may not have been exposed to. This is not impossible. I have seen a class of English Expression boys happily reading and writing romance fiction at the end of a journey which began by reading action and war fiction. I doubt this would have been possible if they had started with the romance fiction. At a broader level, this includes the school looking at their practices and structures to examine if girls' experiences and feminine areas are being equally valued (e.g. parade announcements, school awards, expenditure on sporting and cultural activities, career education and counselling materials).
- Encouraging access to the full range of offerings, experiences, ways of being – When processes such as these have taken place, when a school has adopted an approach to gender equity which involves looking at the issues for girls and boys in relation to each other and not in opposition, then boys' and girls' participation in and experiences of the arts may be less differentiated.

Conclusion

I think what our work has shown is that while many girls enrol in arts subjects, there are real issues for girls in art education and a need to focus on curriculum selection, analysis of the

way gender is constructed through the arts and including more thorough preparation for post-school participation in the arts (and not just in tertiary training). With the current focus on boys' education, arts teachers need to be prepared to deal with the criticism that they may be faced with (or may have already encountered) whereby they are being 'blamed' for boys under-participation in the arts. Instead of further masculinising the curriculum, it is important to examine the cultures of schools and society and the messages boys receive about what is important and valued in educational terms. When school and education system leaders are saying that the arts are 'important' subjects, essential for vocational education and the means of broadening post-school options for all students, perhaps then real shifts in boys' participation and achievement rates will occur (and be maintained in the senior schooling sector). Perhaps then the boys will be leaving the football field, the physics or manual arts classrooms (and their 'tonka' trucks) and be knocking on our doors.

Notes

1. In Australia we have had a National Policy for the Education of Girls since 1987. The National policy group concerned with the implementation and 1991–2 review of that policy was the National Advisory Committee for the Education of Girls which reported to the AEC (Australian Education Council). The policy review lead to the development of the National Action Plan for the Education of Girls. With the demise of the AEC and the formation of MCEETYA (Ministerial Council for Employment, Education, Training and Youth Affairs), all committees and working parties were dissolved. When the proposal for a new 'girls' task force was put forward debate emerged about whether there should be a separate 'boys' task force, or boys strategy. What has emerged is a gender equity taskforce whose brief is to look at the educational issues for boys as well as girls and gender relations. Many people were keen to avoid the establishment of separate and competing frameworks for promoting boys education to the detriment of valuable work that needs to continue to support the education of girls.
2. The Gender Equity and the Arts Project was conducted by the Department of Education, Queensland and funded by DEET (Department of Employment, Education and Training) as part of the Gender Equity and Curriculum Reform Project in 1992. The project comprised two main components; research (both qualitative and quantitative) and resource development.

The research phase involved conducting a survey involving over 1 000 students across Queensland, with follow up focus group interviews. Interviews with students and teachers in Victoria extended the Queensland focus. The outcomes of this work have been published in the Gender Equity and the Arts Report. The main outcome to date of the resource development component has been the Women Working in the Arts booklet. This booklet, written by Jan Leo, documents the career profiles of women working across a range of art forms. Specialists in each arts area have also worked with us to develop professional development materials. These will probably be published through relevant arts associations.

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Erratum

In the last edition of Australian Art Education Paul Duncum's paper 'A comparative review of art criticism strategies' was incorrectly introduced as a keynote address at the 1994 Sydney AIAE conference. The paper was presented at the conference but was however, not a keynote address. The editor apologises for the mistake.

Australian Institute of Art Education
The Australian Institute of Art Education, established in 1976, is a national body of visual arts educators concerned with the scholarly exploration and promotion of art education theory, practice and research. The AIAE is the major Australian professional association of visual arts educators.

Annual Conference
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Journal: *Australian Art Education*
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